

# Annual Report 2020

SBS acknowledges the  
traditional owners of country  
throughout Australia.

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# About SBS

SBS was established as an independent statutory authority on 1 January 1978 under the *Broadcasting Act 1942*. In 1991 the *Special Broadcasting Service Act (SBS Act)* came into effect and SBS became a corporation.

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**The Minister responsible is the Hon. Paul Fletcher MP, Minister for Communications, Cyber Safety and the Arts.**

## SBS Charter

The SBS Charter, contained in the SBS Act, sets out the principal function of SBS.

1. The principal function of the SBS is to provide multilingual and multicultural broadcasting and digital media services that inform, educate and entertain all Australians and, in doing so, reflect Australia's multicultural society.
2. The SBS, in performing its principal function, must:
  - a) contribute to meeting the communications needs of Australia's multicultural society, including ethnic, Aboriginal and Torres Strait Islander communities; and
  - b) increase awareness of the contribution of a diversity of cultures to the continuing development of Australian society; and
  - c) promote understanding and acceptance of the cultural, linguistic and ethnic diversity of the Australian people; and

- d) contribute to the retention and continuing development of language and other cultural skills; and
- e) as far as practicable, inform, educate and entertain Australians in their preferred languages; and
- f) make use of Australia's diverse creative resources; and
- g) contribute to the overall diversity of Australian broadcasting and digital media services, particularly taking into account the contribution of the Australian Broadcasting Corporation and the community broadcasting sector; and
- h) contribute to extending the range of Australian broadcasting and digital media services, and reflect the changing nature of Australian society, by presenting many points of view and using innovative forms of expression.

## SBS Purpose

*"SBS inspires all Australians to explore, respect and celebrate our diverse world, and in doing so, contributes to a cohesive society."*

# Letter to the Minister

## From the Chair and Managing Director

**The Hon Paul Fletcher MP  
Minister for Communications,  
Cyber Safety and the Arts  
Parliament House ACT 2600**

Dear Minister,

On behalf of the SBS Board of Directors, we are pleased to present the Annual Report of Special Broadcasting Service Corporation (SBS) for the year ending 30 June 2020.

This Annual Report was approved by a resolution of the Corporation Directors on 26 August 2020 and has been prepared in accordance with the relevant requirements of the Public Governance, Performance and Accountability Act 2013 and Special Broadcasting Service Act 1991. It also assesses the organisation's performance against the SBS 2019-2020 Corporate Plan.

This year has been like no other. Australians have experienced an unprecedented need for trusted and reliable news and information, and a desire to feel connected in times of disruption and physical separation. As one of the country's most trusted media brands,<sup>1</sup> with a unique ability to reach Australia's diverse communities, SBS has played a vital role in responding to these needs. Through our multiplatform offering in more than 60 languages, in 2019-20 SBS continued to be an essential service, delivering distinctive content and news to keep Australians informed and safe.

News and information about the severity of Australia's drought conditions, and the associated bushfire risk, were a continuing focus. As the bushfire threat became real, SBS communicated key safety information in multiple languages and reported on the devastating loss of life and property, and the toll on regional communities and volunteer firefighters. SBS also amplified inspiring stories of individuals and diverse community organisations giving back, and shared insights into how business owners were coping.

In early 2020, Australians faced the transition from a national bushfire emergency to a global pandemic – a once-in-a-century event that has disrupted and reshaped the health, economic and social strands of life, both here and abroad. SBS will be a vital tool in Australia's ongoing recovery from the COVID-19 pandemic.

As the crisis began to escalate, SBS launched its Multilingual Coronavirus Portal in just four days, with an unparalleled capacity to deliver critical updates and health information in 63 languages, on a rolling basis. SBS promoted the 'stay home' messaging, dispelled myths and deepened community understanding of key issues. SBS Radio gave audiences direct access to health experts via talkback in their own language, and brought comfort by encouraging people to share tips to stay connected with family and friends. SBS also worked closely

with the Federal Department of Health to deliver essential health and safety messages through its 'Coronavirus Explained' videos in 59 languages.

NITV News provided critical updates on the impact of COVID-19 and issues facing Indigenous Australians, including concerns about those living in remote communities. SBS was the only Australian television news bulletin providing comprehensive daily coverage of the pandemic's impact across the globe – particularly focusing on the homelands of many of our largest migrant communities. The impact and value of SBS's trusted news coverage was evident, with record audience numbers and digital traffic to our language services, as well as *SBS World News*.

COVID-19 has also had a major impact on Australia's creative industries, including the production sector. As the pandemic developed and restrictions were put in place, SBS programming was impacted in a range of ways with events cancelled, local and international productions temporarily halted, and restrictions in place. SBS has been working closely with its many partners to continue work on productions where it has been safe to do so, and has also invested in the development of projects to support the sector. The *Eurovision Song Contest* is an example of SBS's agility, finding new ways of working and producing alternative programming to allow the annual celebration, loved by so many

1. Roy Morgan Risk Monitor, April 2020.

*"SBS will continue to provide our valued services to the community in innovative ways, telling stories otherwise untold, supporting cultural, economic and civic participation, and inspiring all Australians to experience the benefits of social inclusion."*

Australians, to continue despite the event itself being cancelled for 2020.

Beyond the impact of COVID-19, SBS's total audience is growing. In 2019-20, SBS reached 11.9 million Australians each month<sup>2</sup>, despite linear audiences declining across the market. At the same time, SBS engaged more Australians on its digital platforms, with more than 70 million hours of programming streamed on SBS On Demand<sup>3</sup> and registered users climbing to 8.3 million.<sup>4</sup> SBS's digital video consumption as a share of its overall video consumption is the highest in the Australian free-to-air television market. Digital is growing at a rate faster than the linear decline, meaning SBS is connecting with more people than ever before.

June 2020 marked 45 years since the first multilingual messages hit the airwaves on 2EA and 3EA – two small radio stations that would become SBS. SBS's founding belief remains true; that all Australians, regardless of geography, age, cultural background or language skills, should have access to high-quality, independent, culturally-relevant Australian media, and be able to participate in public life.

SBS is a valuable institution, helping Australia become more inclusive and participative. We know inclusion yields economic benefits – for all. Research SBS commissioned from Deloitte Access Economics in August 2019 demonstrated that improving social inclusion could generate a \$12.7 billion annual boost to the Australian economy.

Guided by our Charter, SBS delivers impactful content that raises awareness of important social issues. Observational documentary series like *Filthy Rich & Homeless* and *Struggle Street* returned in 2020, exploring challenges of poverty, homelessness and disadvantage experienced in our cities and regional areas, while *Where Are You Really From?* used first-person stories to explore the contributions of migrants to Australian communities, delving into issues such as racism, social integration, and financial and intergenerational struggles.

In 2020, SBS, and National Indigenous Television (NITV) in particular, played an important role in providing a place for First Nations communities to explore issues of race and equality reverberating around the world, a platform for having their voices

heard, and a unique and vital perspective for all Australians. SBS and NITV news teams covered the global and local news stories. *The Point* examined the parallels between injustices in the United States and Australia, highlighting the deaths in custody of Indigenous people in Australia and other systemic institutional failures, and *Living Black* provided in-depth coverage and shared powerful stories from communities. SBS On Demand also curated a Black Lives Matter collection of programs and documentaries, exploring these topics further.

Storytelling is an important vehicle to enable people to feel empowered, included and connected. *The Hunting*<sup>5</sup> explored the issue of online safety and was the most successful original drama series in the history of SBS, with a combined reach of 1.6 million. In partnership with the eSafety Commissioner, SBS Learn created discussion guides for teachers and families about cyberbullying and image sharing, to promote safe and positive experiences online, extending the impact of the series.

From football to cycling, SBS's sports coverage continued to bring people together.

2. OzTAM + RegTAM FTA Database, SBS Network, Jul 19 to Jun 20, Sun-Sat, 0200-0200, Combined Average Audience + Combined 5min Cons Reach, Total Individuals, Consolidated 28.  
3. OzTAM VPM Database, SBS, Live + VOD, Jul 19 to Jun 20.  
4. Adobe Analytics (Janrain data); Registered Users.  
5. OzTAM + RegTAM FTA Database, SBS, Aug 19, Combined 5min Consecutive Reach, Total Individuals, Consolidated 28.

In August 2019, SBS and the NBA partnered in a multiyear broadcast agreement, building on SBS's deal with the NBL, making SBS the exclusive free-to-air home of basketball – one of the nation's leading team sports for participation.<sup>6</sup>

In 2019–20, SBS continued to provide unrivalled services for the nearly five million Australians who speak a language other than English at home, with a strategic focus to super-serve diverse communities with more multilingual content than ever before. Across SBS Radio services, audio content consumption grew by 43 per cent, with nearly 4.7 million audio plays per month, and SBS podcast downloads were up 51 per cent.<sup>7</sup>

In July 2019, SBS successfully launched SBS World Movies as a free-to-air channel, building on our legacy as the home of distinctive global cinema. We continue to increase the volume of subtitled content on SBS On Demand, enabling audiences whose primary language is not English to enjoy SBS's original Australian stories, creating deeper relationships across platforms. In February 2020, SBS became the first media operator in Australia to offer in-language login and navigation, extending the utility of our language investment. Users are now able to log in to SBS On Demand in Simplified Chinese and Arabic on selected platforms, with more languages to come.

Our evolving multilingual offering is not only important for new migrants settling into life in a new country, it also supports the needs of a rapidly ageing population to ensure older Australians remain connected to Australian society, championing the benefits of multiculturalism and helping communities maintain and preserve their culture through language for future generations.

Beyond our content, SBS engages directly with the communities we serve. In 2019–20, we shared in key moments such as Lunar New Year, Ramadan and Diwali – with many events marked in new ways during times of physical distancing. SBS has brought more of our diverse communities' experiences to wider Australian audiences, including as the official media and education partner of the International Federation of Athletes with Intellectual Impairments ("INAS") Global Games 2019, and as the broadcast and education partner of NAIDOC Week.

SBS authentically reflects contemporary Australia unlike any other broadcaster and is committed to exploring diversity on and off screen. We continued to work closely with industry partners in 2019–20 through initiatives including the Diversity Talent Escalator, Digital Originals, the R.I.D.E. (Respect, Inclusion, Diversity and Equality) Feature Film Fund and Pitch to Pilot which provide opportunities for professionals from

underrepresented backgrounds and support the development of the next generation of diverse creative voices.

As we entered a new decade, we also farewelled outgoing Chair, Dr Bulent Hass Dellal AO, who we had the great privilege to work with. We thank Hass for his inspiring and passionate advocacy for SBS over the past 10 years, championing its role in Australia.

SBS is a truly unique, efficient and effective public broadcaster, more relevant in the current climate than ever before. As our nation recovers from the effects of COVID-19, and contends with important questions about contemporary Australia and its diversity, SBS will continue to provide our valued services to the community in innovative ways, telling stories otherwise untold, supporting cultural, economic and civic participation, and inspiring all Australians to experience the benefits of social inclusion.

**George Savvides AM**  
Chair

**James Taylor**  
Managing Director

6. Roy Morgan, November 2018: <http://www.roymorgan.com/findings/7800-almost-1-million-australians-now-play-basketball-201811090630>.

7. Adobe Analytics, Audio Play. Google Analytics, Total Events. Feedpress, Unique Downloads. Soundcloud, Listens. Spotify, Starts. Whooshkaa, Listens. TuneIn, Session Starts. Monthly Average between Jul 18 to Jun 19 vs Jul 19 to Jun 20. Streamguys, Stream Starts. Aug 18 to Jun 19 vs Jul 19 to Jun 20.

# Our Diverse Offering



## SBS

SBS is the destination for distinctive Australian storytelling, in-depth international news and current affairs, sport that unites communities, and the world's most distinctive dramas and documentaries. Audiences come to SBS for the bigger picture on global issues, insightful stories that explore our diverse society, and inspiring entertainment that encourages greater acceptance, appreciation and celebration of difference, in all its forms.



## NITV

NITV is the home of Indigenous storytelling, including Australia's only national Aboriginal and Torres Strait Islander television news service. With programs that inspire, instil pride and lead to a greater understanding of Aboriginal and Torres Strait Islander people and cultures, made by and for Aboriginal and Torres Strait Islander people, NITV helps all Australians to connect with our rich Indigenous history.



## SBS VICELAND

SBS VICELAND's cutting-edge, contemporary programs are made for young people, by young people, talking about the global and local issues that matter to them. International news, current affairs and sport, sit alongside exclusive and original documentaries, entertainment and movies, all hand-picked and curated by SBS for an Australian audience.



## SBS On Demand

SBS On Demand is Australia's most distinctive streaming destination, enabling SBS to deliver its Charter in a digital environment. SBS On Demand is home to more than 9,000 hours of premium, curated content from Australia and around the globe, available to audiences on their device of choice, accessible at their convenience.



## SBS Radio

SBS Radio is the world's most linguistically diverse public broadcasting service – available on radio, online, digital television and social media, also offering a variety of podcasts. Servicing 68 languages including SBS Arabic24, SBS Radio is dedicated to the nearly five million Australians who speak a language other than English at home, while the three music channels (SBS PopAsia, SBS PopDesi and SBS Chill) engage all Australians through music and pop culture from around the world.



## SBS Food

SBS Food is a 24/7 free-to-air foodie channel for all Australians, with a focus on premium Australian distinctive content exploring the world through cooking, cuisine and culinary cultures.



## SBS World Movies

SBS World Movies is a celebration of the diversity of world cinema, featuring films from all corners of the globe, on free-to-air and in HD. Launched on 1 July 2019 with great success, it offers a diverse range of movies building on SBS's long legacy as the home of distinctive and multilingual films.

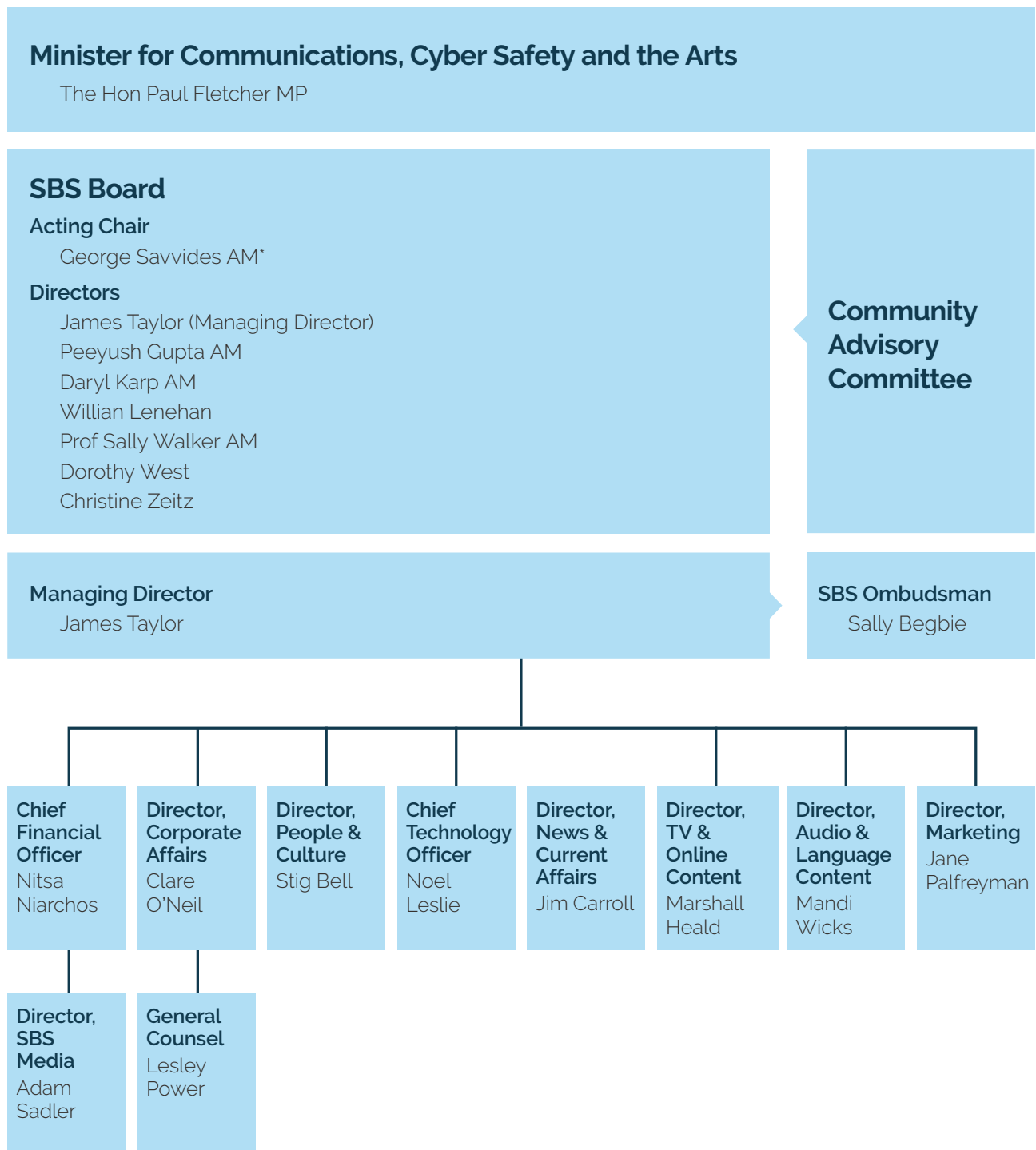


## SBS Distribution

SBS Distribution extends the reach, brand and commercial returns of SBS programs and services through commercial collaborations. Distribution also delivers cultural competency training to help Australian government organisations, not-for-profits and corporations navigate and maximise the benefits of cultural diversity in the workplace.

# Organisational Structure

As at 30 June 2020



\* George Savvides AM was Acting Chair from 3 June 2020; his substantive appointment as SBS Chair commenced on 9 July 2020. The term of Dr Bulent Hass Dellal AO as SBS Chair expired 2 June 2020.

# SBS Board of Directors

**The SBS Board of Directors, consisting of the Managing Director and non-executive Directors, is responsible for deciding the objectives, strategies and policies to be followed by SBS in performing its functions. It also ensures that SBS performs in a proper, efficient and economical manner, and with the maximum benefit to the people of Australia.**

The duties of the Board, as set out at section 10 of the SBS Act, are to:

- Maintain the independence and integrity of SBS;
- Develop and publicise SBS's programming policies;
- Ensure, by means of SBS's programming policies, that the gathering and presentation by SBS of news and information is accurate and is balanced over time and across the schedule of programs broadcast;
- Ensure that SBS does not contravene: this Act or any other Act; or any directions given to, or requirements made in relation to, SBS under this Act or another Act;
- Ensure the efficient and cost-effective functioning of SBS;
- Ensure that SBS seeks to co-operate closely with the Australian Broadcasting Corporation to maximise the efficiency of the publicly funded sectors of Australian broadcasting;
- Be aware of, and responsive to, community needs and opinions on matters relevant to the Charter;
- Develop and publicise SBS's policies on the handling of complaints;

- Ensure that the pursuit by SBS of its subsidiary functions does not detract from SBS fulfilling its Charter responsibilities; and
- Develop codes of practice relating to: programming matters; and, if SBS has the function of providing a datacasting service, that service; and to notify those codes to the Australian Communications and Media Authority.

## Dr Bulent Hass Dellal AO

*Chair (until 2 June 2020)*

Appointed 3 June 2010, re-appointed 3 June 2015 for three years, and appointed as Chair 9 February 2017, Dr Hass Dellal AO has been the Executive Director of the Australian Multicultural Foundation since 1989 and is Deputy Chair of the Australian Multicultural Council. In addition to this work, Hass serves on the Boards of a wide range of multicultural organisations, including as Chairman of the Centre for Multicultural Youth and of the National Centre of Excellence for Islamic Studies Consultative Committee, Co-Chair of the Victoria Police MultiFaith Council, and a board member of the European Multicultural Foundation and the Scanlon Foundation.

Hass has also held member positions with the Multicultural Arts Advisory Council Victoria, Adult Multicultural Education Services and the Police and Community Multicultural Advisory Committee. He was awarded a Member of the Order of Australia (AM) in 1997 for service to multicultural organisations, the arts and the community.

In 2015 he was appointed an Officer of the Order of Australia (AO) for distinguished service

## Board meetings and Directors' attendance

The Board met eight times during 2019-20

Board Member	Meetings Attended
Dr Bulent Hass Dellal AO (Chair)*	6
George Savvides AM (Acting Chair/Deputy Chair)**	7
James Taylor (Managing Director)	7
Peeyush Gupta AM	5
Daryl Karp AM	6
William Lenehan	6
Prof. Sally Walker AM	6
Dorothy West	7
Christine Zeitz	5

\* Dr Bulent Hass Dellal AO – term expired 2 June 2020

\*\* Mr George Savvides AM – Acting Chair for the June 2020 Board meeting

Board Meeting Date	Location
30 August 2019	Sydney
23 October 2019	Adelaide
11 December 2019	Melbourne
25 February 2020	Sydney
26 February 2020 (Strategy Day)	Sydney
24 April 2020	Sydney/Video Conference Call
24 June 2020	Sydney/Video Conference Call

to the multicultural community through leadership and advisory roles, to the advancement of inclusiveness and social harmony, to youth, and to the broadcast media. Hass was a member of the SBS Board Remuneration Committee until April 2019 and concluded his ten years of service on the SBS Board on 2 June 2020.

**George Savvides AM***Deputy Chair**(Acting Chair from 3 June 2020)*

Appointed as Deputy Chair on the SBS Board of Directors on 23 February 2017, George Savvides AM has extensive management and board experience working in government-owned enterprises and not-for-profit organisations.

With 30 years' experience in the Australian and New Zealand health care sector, he was CEO of two IPO listings on the ASX, Sigma in 1999 and Medibank Private in 2014, and served as the CEO of Medibank, for 14 years until 2016. He served on the Board of World Vision Australia from 1998 to 2018, and was Chair from 2013-2018. He is a former Chair of Kings Group Ltd and Macquarie University Hospital. He is currently a board member of Insurance Australia Group Limited and NZX listed Ryman Healthcare, and Chair of Next Science Limited (ASX: NXS).

Born in Sydney of Greek Cypriot parents, he moved to Melbourne with his family in 1992. He has an honours degree in Industrial Engineering from UNSW and a Master of Business Administration from University of Technology Sydney and is a Fellow of the Australian Institute of Company Directors.

George was made a member of the Order of Australia for significant service to the community, to charitable groups and to business, in January 2020.

During his service on the SBS Board, George has been Chair of the SBS Board Remuneration Committee, a member of SBS's Community Advisory Committee, and served as Acting Chair of SBS

from 3 June 2020 before being formally appointed as the new SBS Chair on 9 July, 2020.

**James Taylor***Managing Director*

James Taylor has 20 years' experience across the media and telecommunications sectors, and was appointed Managing Director of SBS in October 2018.

Prior to his appointment as Managing Director, James was SBS's Chief Financial Officer for more than six years, having joined the organisation as Head of Corporate Finance in June 2012. During his time as CFO, James had oversight of the Finance, Corporate Strategy, People and Culture, SBS Media, Legal and Corporate Services teams. He has been central to the ongoing strategic direction, digital innovation and efficient operations of the public broadcaster.

Prior to SBS, James was Director of Strategy Consulting at Deloitte, Head of Strategy and Corporate Development at British Telecom and Director, Corporate Development at the Australian Broadcasting Corporation.

**Peeyush Gupta AM***Non-executive Director*

Appointed 17 October 2014, Peeyush Gupta AM is the Chairman and non-executive Director on a range of commercial, public sector and not-for-profit boards including as Chair of Charter Hall Long Wale REIT and Charter Hall Direct Property Management Ltd, and as a Director of National Australia Bank, SBS, Link Administration, Insurance and Care (NSW), Quintessence Labs, Western Sydney University and the Bank of New Zealand Life Insurance. Peeyush was the co-founder and

inaugural CEO of IPAC Securities, a wealth management firm providing financial advice and institutional portfolio management in Australia and internationally.

Peeyush holds a Master of Business Administration in Finance from the Australian Graduate School of Management, University of NSW, and is also an alumnus of Harvard and the London Business School. He was awarded a Member of the Order of Australia (AM) in January 2019 for significant service to business and the community through governance and philanthropic roles. Peeyush chairs the SBS Board Audit and Risk Committee.

**Daryl Karp AM***Non-executive Director*

Appointed 30 June 2011, Daryl Karp is Director of the Museum of Australian Democracy. She combines extensive experience in broadcast and digital media, with a focus on content, strategy and governance. Daryl's previous positions include CEO and Managing Director, Film Australia, Head of Factual Programs (Television), Australian Broadcasting Corporation (ABC), and Head of Science and Documentaries/ Science and Features at the ABC. She is Chair of the Council of Australian Museum Directors.

Daryl has an arts degree from Tel Aviv University, is a graduate of Wharton Business School's Advanced Management Program and is a Fellow of the Institute of Company Directors (FAICD). She was awarded a Member of the Order of Australia (AM) in June 2019 for significant service to the arts, particularly to the museum and galleries sector. Daryl is a

member of the SBS Board Codes Review Committee and the Audit and Risk Committee.

**William (Bill) Lenehan**  
*Non-executive Director*

Appointed 15 November 2012, Bill Lenehan has 44 years' experience in the television industry in Australia, holding many positions in the Ten Network from management, administration and broadcast operations. He currently runs his own consulting business, Bilinda Pty Ltd, specialising in media, marketing and business administration.

Bill has held previous board positions with the National Australia Day Council, Queensland Institute of Medical Research, The Queensland Harness Racing Board, Thorough Vision Pty Ltd and the Royal Queensland Agricultural and Industrial Society. Bill is a member of the SBS Board Audit and Risk Committee and the Remuneration Committee.

**Prof. Sally Walker AM**  
*Non-executive Director*

Appointed 23 February 2017, Prof. Sally Walker AM is a lawyer by training. After practising law for some years, she joined the Law School at the University of Melbourne where she developed new courses in Media, Communications and Information Technology Law. She is the author of *The Law of Journalism in Australia*.

Sally was later appointed as Senior Deputy Vice-Chancellor at the University of Melbourne. She left that role to take up an appointment as Vice-Chancellor of Deakin University, a position she held from January 2003 to July 2010.

In 2005, Sally received the Judges' Award in the Equal Opportunity for Women in the Workplace Awards. In 2011 she was awarded a Member of the Order of Australia (AM) in recognition of her contribution to education, to the law as an academic and to the advancement of women. She is a Professor Emeritus of Deakin University and of the University of Melbourne Law School.

Since leaving Deakin University, Sally has undertaken consultancy projects for State and Federal Governments and for a range of non-government organisations. From 2013 to 2017 she worked in the higher education consulting section of Deloitte in Melbourne. She now holds a number of non-executive Director roles. Sally chairs the SBS Board Codes Review Committee.

**Dorothy (Dot) West**  
*Non-executive Director*

Appointed 15 November 2012, Dot West has worked in the media industry for the last 30 years in various capacities. Dot has served on numerous boards including the Inaugural Vice-Chairperson of NITV, Screenwest, Australian International Documentary Conference and the National Indigenous Radio Service, her current tenure as a Director of Goolarri Media Enterprises in Broome and Ramu Productions, in addition to the Chair of the peak body First Nations Media Australia (formally the Indigenous Remote Communications Association).

Dot works freelance as a scriptwriter, accredited trainer and consultant in Indigenous media, and sits on the Screenwest Industry Advisory Group and serves on WA's Screen Industry Diversity and Inclusion leadership group. In 2014, Dot was awarded an honorary doctorate with Swinburne University for her work in the media sector, and in

2019 was recognised with a Lifetime Achievement Award at the inaugural First Nations Media Awards. Dot is a member of the SBS Board Codes Review Committee and Chair of the Community Advisory Committee.

**Christine Zeitz**  
*Non-executive Director*

Christine Zeitz serves as General Manager, Asia Pacific region, for Northrop Grumman Corporation. In this role, Christine is responsible for all aspects of growth, program awards and the execution and financial performance in Asia Pacific.

With a diverse background in program management, operations, strategy, business development, contracts and finance in the defence and security sector, Christine offers experience, guidance and advice on complex programs, risk management, cyber security, workplace relations and government relations. Christine joined Northrop Grumman in July 2020 from Leidos Australia where she served as Chief Executive Officer Australia, responsible for strategic growth in Australia and the Asia Pacific region. Prior to that role, Christine spent 25 years at BAE Systems in various roles of increasing scope and responsibility, culminating in her position as president, North East Asia.

Christine earned a Bachelor of Accounting (Economics) from the Flinders University of South Australia as well as a Graduate Certificate of Management from the International Graduate School of Management, University of South Africa. Christine is active in a number of economic, defense and community councils

and boards including the South Australia Premier's Economic Advisory Council and the Centre for Defense Industry Capability Board.

Christine is a member of the SBS Board Remuneration Committee.

### SBS Board Committees

The SBS Board has three standing committees for considering a wide range of detailed issues and making recommendations for consideration by the Board.

#### Audit and Risk Committee

The SBS Audit and Risk Committee met four times during the year and considered the findings and recommendations of audits conducted by both the Australian National Audit Office (ANAO) and SBS's internal auditor.

The Audit and Risk Committee also considered and gave direction on a wide range of issues, including approval of the annual internal audit program, investment and financing activities, risk management framework and strategy, and financial statements audit.

The charter setting out the functions of the Audit and Risk Committee can be found on the SBS website at [sbs.com.au/aboutus/sbs-audit-and-risk-committee-charter](http://sbs.com.au/aboutus/sbs-audit-and-risk-committee-charter).

Name	Position	Meetings Attended
<b>Peeyush Gupta AM</b>	Chair	4
<b>Daryl Karp AM</b>	Member	4
<b>William Lenehan</b>	Member	3

#### Codes Review Committee

The Codes Review Committee considers proposed amendments and other issues relating to the SBS Codes of Practice and the SBS Editorial Guidelines. The Committee met three times to consider the current review process for the SBS Codes of Practice 2014 including consultation with the Community Advisory Committee and related regulatory developments. There were no amendments to the SBS Codes of Practice 2014 during the reporting period.

Name	Position	Meetings Attended
<b>Sally Walker AM</b>	Chair	3
<b>Daryl Karp AM</b>	Member	3
<b>Dorothy West</b>	Member	3

#### Remuneration Committee

The Remuneration Committee oversees the SBS policies for remuneration of the Managing Director and the SBS Executive. The Committee met three times during the year.

Name	Position	Meetings Attended
<b>George Savvides AM</b>	Chair	3
<b>William Lenehan</b>	Member	3
<b>Christine Zeitz</b>	Member	3
<b>James Taylor</b>	Member	3
<b>Dr Bulent Hass Delall AO</b>	Observer (SBS Chair)	1

### SBS Community Advisory Committee

In addition to the SBS Board's three standing committees, the SBS Community Advisory Committee assists the SBS Board in ensuring SBS's content and services reflect the priorities and needs of the communities it was established to serve, including small or newly arrived migrant groups, better enabling SBS to contribute to a more inclusive Australian society.

The Committee met four times in 2019-20.

Refer to pages 61-63 for full details on the Committee, its function and members.

# SBS Corporate Plan

This Annual Report reviews SBS's performance against the Corporate Plan 2019-20 and the Communications and the Arts Portfolio Budget Statements and Portfolio Additional Estimates for 2019-20.

As part of the Federal Government's *Public Governance, Performance and Accountability Act (PGPA Act 2013)* legislative framework, the SBS Corporate Plan must be updated annually for the next four years.

SBS's Corporate Plan is influenced by the organisation's Four-Year Strategic Journey and the SBS Values.

## What we do

The operations of SBS can be broken down into four areas of significant activity, all of which enable SBS to deliver on its Charter and achieve its Purpose:

Content creation, acquisition and curation	Content broadcast and distribution	Content commercialisation
Content support activities		

## How We Measure Success

Ensuring SBS delivers on Charter and Purpose	Maintaining relevance on traditional broadcasting platforms	Growing consumption on SBS digital platforms	Managing the transition to a digital SBS audience base	Improving the share of funding from commercial revenue	Growing staff engagement and collaboration to maximise business outcomes
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Details of SBS's performance against its key performance indicators in 2019-20 are found in the Annual Performance Statement section of this report (pages 89-92).

## Our Four-Year Strategic Journey (2019-20 focus)

Under the five core areas that form the framework of the four-year Strategic Journey, SBS identified the following significant activities for 2019-20 to deliver on the organisation's strategic goals and objectives.

<i>SBS inspires all Australians to explore, respect and celebrate our diverse world and in doing so, contributes to a cohesive society</i>	
<b>1</b> <b>Engaged Audiences</b>	<b><i>'Deep audience engagement on all platforms'</i></b> <ul style="list-style-type: none"> <li>— Developing the next iteration of our Digital Acceleration Plan, with dual focus on audience engagement and technical development</li> <li>— Deliver on audience needs, through a broad and deep audience understanding that informs our activities, derived from data and analytics.</li> <li>— Providing an excellent audience experience across all platforms to drive engagement and consumption</li> <li>— Improving our capabilities in search and personalisation, and the distinctiveness of our services alongside our distinctive content</li> </ul>
<b>2</b> <b>Distinctive Network</b>	<b><i>'Showcasing Australia's Diversity'</i></b> <ul style="list-style-type: none"> <li>— Exploring, respecting and celebrating diversity in all its forms is central to our content activities, especially via culturally and linguistically diverse content to our TV, radio and digital audiences</li> <li>— Engaging Australians through unparalleled and distinctive multicultural and Indigenous stories</li> <li>— Having impact by raising awareness on key issues, challenging perceptions and creating the environment for meaningful discussion</li> <li>— Maintaining and harnessing trust in SBS through a continued focus on appropriate editorial practices</li> </ul>
<b>3</b> <b>Inspired Communities</b>	<b><i>'It's all about our communities'</i></b> <ul style="list-style-type: none"> <li>— Activating, supporting and extending our content with key community groups and audiences</li> <li>— Partnering with our many communities to understand key issues and perspectives and help tell their important stories</li> <li>— Identifying industry partnerships that improve the depth and breadth of SBS's community impact and contribute to a cohesive society.</li> <li>— Developing cornerstone activities that help to define SBS and our services with the wider Australian community</li> </ul>
<b>4</b> <b>Great Business</b>	<b><i>'Best-in-class operations'</i></b> <ul style="list-style-type: none"> <li>— As we are small in our industry, this is about being smarter, faster and better               <ul style="list-style-type: none"> <li>– continuing to reduce our cost base and cycle times</li> </ul> </li> <li>— Best-in-class operational cost base, best-in-class operational processes, with globally unique deals</li> <li>— Continuing to explore opportunities to redesign our operations within the broader industry, differentiating where it matters and partnering with others in their areas of strength</li> <li>— Ensuring our operations maintain the trust of our audiences and stakeholders</li> </ul>
<b>5</b> <b>Great People; Great Culture</b>	<b><i>'I'm hearing great things about working at SBS'</i></b> <ul style="list-style-type: none"> <li>— Our strong focus on our people and our culture is 'how' we are going to succeed               <ul style="list-style-type: none"> <li>– and what will help us to deliver the other four strategic pillars</li> </ul> </li> <li>— Getting great people, giving them a great working environment and helping them to work together</li> <li>— Evolving our already leading culture, with a focus on becoming a truly values-driven organisation</li> <li>— Being a model employer in respect of a diverse and inclusive workplace</li> </ul>

# 2019-20 Snapshot

**11.9 million**

Australians reached on TV each month across the SBS network<sup>8</sup>

**2.2 million**

Australians reached by NITV each month

**6,318 hours**

of programming subtitled across SBS, NITV, SBS VICELAND and SBS On Demand

**8.7%** primetime metro share

(0.9 share point increase year on year)

**64%**

of content across SBS's five free-to-air TV channels is **culturally and linguistically diverse** – around

**28,000 hours** in 2019-20

**296 hours**

of **commissioned first run** hours across SBS Network

**68 languages**

**served by SBS Radio**

**3.6 million**

average monthly unique visitors to SBS Radio and language websites<sup>9</sup>

**4.7 million**

**average monthly audio plays and downloads** (43% increase year on year)<sup>10</sup>

**2.3 million**

**average monthly radio podcast downloads** (51% increase year on year)<sup>11</sup>

**30**

**community events**

supported by SBS Radio outside broadcasts

**18 million**

**monthly unique visitors to SBS websites** (15% increase year on year)

**8 million**

**registered users across SBS digital platforms** (27% increase year on year)

**9,000+ hours**

of programming on **SBS On Demand** (61% of content is culturally and linguistically diverse; 53% of dramas in LOTE)

**76**

**million hours** of video content streamed on sbs.com.au and SBS On Demand

**28,800+**

**downloads of SBS Learn resources**

**17,500+**

**printed resources** distributed to school, tertiary education and community contacts

**37.5%**

of **SBS employees born overseas**

**83%**

**SBS employee engagement score**, above Australian average of 74%

**94%**

of audiences say SBS helps them **find content they couldn't find anywhere else**<sup>12</sup>

**90%**

of audiences say SBS helps Australia to be a **more successful multicultural nation**<sup>13</sup>

**89%**

of audiences say **SBS increases social cohesion** through telling stories from different perspectives and different cultures<sup>14</sup>

**89%**

of audiences say **SBS and NITV increase awareness and understanding of Indigenous Australia**<sup>15</sup>

8. OzTAM + RegTAM, SBS Network, Sun-Sat, 01/07/2019-30/06/2020, 0200-0200 + 18:00-24:00, Combined 5min Consecutive Reach + Metro FTA Share, Total Individuals, Consolidated 28.

9. Adobe Analytics, SBS Production, Unique Visitors; 01/07/2019-30/06/2020.

10. Adobe Analytics, Audio Play, Google Analytics, Total Events, Feedpress, Unique Downloads, Soundcloud, Listens, Spotify, Starts, Whooshkaa, Listens, TuneIn, Session Starts, Streamguys, Stream Starts; July 2019 to June 2020.

11. Feedpress, Podcast Downloads; 01/07/2019 - 30/06/2020.

12-15. SBS Quarterly Brand Tracker; April 2020.

# Distinctive Network

In 2019-20, SBS pushed the boundaries of Australian television with a range of commissioned and acquired shows that only SBS can deliver – from daring documentaries and dramas, to award-winning news and current affairs, to the biggest sporting events that united the nation in celebration. These programs asked questions, generated debate and inspired audiences.

SBS is a truly distinctive and contemporary network, committed to connecting Australians from diverse backgrounds to inspire a greater understanding between the many communities which call Australia home.

In 2019-20, SBS continued to showcase multicultural, multilingual and Indigenous stories – informing, educating and entertaining Australians with programs that are unique to the network and reflect its Charter, by exploring and celebrating diversity.

# News and Current Affairs

In 2019-20, SBS pursued issues and told stories that spoke directly to the concerns of all Australians, through trusted high-quality, in-depth journalism and comprehensive coverage of major events. SBS continued to play a crucial role in reporting and investigating issues in the public interest – from Australia and around the globe.

## **2019-20 was one of the most significant years for major national and global news events since the end of the second world war.**

SBS kept Australians informed about Australia's devastating bushfires, the COVID-19 pandemic and its global health and economic impacts, and the death of George Floyd in the United States and the ensuing global and local demonstrations in support of the Black Lives Matter movement (see also page 33).

SBS's News and Current Affairs (NACA) teams delivered in-depth analysis and reporting to provide Australians with new and different perspectives, with audiences responding to SBS's trusted coverage in record numbers. Trust in SBS News increased by six percentage points in 2019-20.<sup>16</sup>

COVID-19 required a rethink of the way SBS gathered, produced and delivered stories, with restrictions on travel and gatherings significantly impacting the news stories and current affairs programs.

SBS NACA adapted quickly and effectively to maintain the highest quality storytelling across all programs and platforms.

*Insight* brought in guests remotely via satellite and other delivery technologies, while *Dateline* reshaped its program by utilising video journalists in lockdown overseas. SBS took advantage of international partners such as ABC America and CNN and developed new arrangements with agile news content providers like the Feature Story Network to provide the depth of coverage SBS audiences expect.

It was vital to ensure audiences remained fully informed as the pandemic unfolded, so in addition to regular programming, SBS provided live coverage of regular briefings provided by the Prime Minister and senior health officials.

SBS delivered extensive in-language news and information about COVID-19 through its dedicated COVID-19 portal in 63 languages, as well as its radio services (see page 42). The news teams supported that effort, particularly ensuring coverage was available in Mandarin and Italian in the early stages of the pandemic.

Format changes introduced to the evening bulletin of *SBS World News* early in 2020 included a greater focus on finance reporting. This proved timely, as sporting events were cancelled and the state of the economy became of vital interest.

SBS invested in its reporting team around Australia, appointing journalists in the Northern Territory and Tasmania, expanding SBS's presence with reporters in every state and territory.

## **SBS World News**

*SBS World News* achieved its largest television audiences in more than three years as viewers sought comprehensive, informed and balanced coverage of the huge global and national stories over the past 12 months.

Ratings for the weekday evening bulletin in 2020 were 12 per cent higher than last year and nearly 6 per cent up on 2018. In the 25-54 demographic, audiences increased 19 per cent. Growth for the weekend bulletin was even greater.<sup>17</sup>

Although COVID-19 restrictions impacted SBS's story-gathering capabilities, several measures were implemented to ensure that coverage was not compromised,

16. SBS Brand Pulse; June 2020.

17. (TV) OzTAM + RegTAM FTA Database, SBS, 01/07/2019-30/06/2020, Sun-Sat 18:00-24:00, Combined Average Audience, Total Individuals + People 25-54, Consolidated 28.

including a greater level of cooperation with other Australian news media providers.

Coverage of the health and economic impact of the pandemic dominated bulletins. SBS also investigated the consequences for migrants, refugees, international students and those on temporary visas, to ensure a point of difference in its reporting and it provided relevant information for the benefit of diverse communities and all Australians.

In May 2020, the death of George Floyd sparked global protests and rallies, and riots in some American cities. With limited resources in the United States, SBS was reliant on agency and affiliate support to bolster SBS reporting.

Prior to the pandemic, the news cycle was dominated by the worst bushfire season in decades and prompted many deployments around the country. A core element of SBS coverage highlighted the contributions of community groups and individuals from culturally and linguistically diverse backgrounds, as part of the relief and recovery efforts.

The *SBS World News* digital team achieved significant audience growth by refining output, implementing a strategy that best showcases SBS's editorial distinctiveness, and providing detailed explainers on important issues for diverse audiences.

Unique visitors increased by more than 27 per cent<sup>18</sup> and the launch of Accelerated Mobile Page (AMP) articles has been key to higher engagement.

Consumption hours surged over 50 per cent and, while chapter views fell substantially following autoplay of videos being switched off, time spent per visit jumped 35 per cent.<sup>19</sup>

SBS also achieved strong results on third party platforms, with triple the number of SBS News views on Apple News, 235 million views and 16 million total interactions on Facebook, and a 260 per cent increase in Instagram followers with a 44 per cent rise in new followers.

SBS livestreams during both the bushfires and the COVID-19 pandemic offered an essential service to followers, and SBS On Demand viewing of *SBS World News* bulletins doubled.

Aside from creating news and feature content for the 68 SBS Radio language programs, in 2019-20 SBS News continued to provide audio bulletins on demand and feature podcasts. The average monthly podcast downloads for SBS News increased 95 per cent compared with the previous year. For further information about the SBS Radio offering, see page 42.

## The Feed

2019-20 was another year of transition for *The Feed*, shifting formats from a one-hour weekly show on SBS VICELAND to a half-hour weekly format on SBS.

The move to SBS saw *The Feed* become part of SBS's much respected and awarded Tuesday night current affairs line-up. *The Feed* is enjoying ratings success in its new 10pm timeslot, with more than half its episodes exceeding ratings targets.

In 2019, *The Feed* broadcasted the second-highest rated episode in the show's history: "*Struggle Street – Six Months On*", attracting 128,000 viewers.<sup>20</sup>

On digital, *The Feed* continued to perform strongly with average monthly unique views across SBS platforms up 10 per cent year on year, and Page views on *The Feed* site section increasing 15 per cent to 500,000 per month.

*The Feed* gained further acclaim in June 2020 with Marty Smiley, Pat Forrest and Jack Tulleners winning the Young Walkley award for "Visual Storytelling" for their story on the Christian Democratic Party, while Ella Archibald-Binge was awarded the Young Walkley for "Long Form Feature or Special" category for her piece on stolen wages.

18-19. Adobe Analytics, SBS Production, Chapter Views + Unique Visitors; 01/07/2019–30/06/2020.

20. (TV) OzTAM + RegTAM FTA Database, SBS, 01/07/2019–30/06/2020, Sun-Sat 18:30–19:30, Combined Average Audience, Total Individuals + People 25–54, Consolidated 28.

## Where Are You Really From?

After season two was nominated for a Walkley and a Media Diversity Award, Michael Hing went back on the road for season three of the documentary series *Where Are You Really From?*, exploring issues central to SBS's Charter, including diversity, identity and inclusion.

The third season of this in-house production premiered in June 2020 over four episodes, unlocking the stories of migrant communities in Queensland, the Northern Territory, New South Wales and Victoria. The first two episodes of season three aired in June 2020 and achieved on average audience of just under 200,000 viewers per episode. Four in five SBS viewers believed the program helped promote cultural diversity.<sup>21</sup>

## Insight

*Insight* again proved to be one of SBS's strongest and most consistent performers, despite the immense challenges of producing more than a dozen episodes under physical distancing restrictions.

The average weekly audience was 317,000<sup>22</sup> and while down slightly on the previous year, this was achieved in an increasingly competitive environment.

*Insight* television audiences exceeded 350,000 viewers on ten occasions during the year and surpassed 400,000 on three. The highest rating episode was *"Age Gap Relationships"*, which attracted nearly 460,000 viewers.<sup>23</sup>

Encouragingly, larger numbers are watching *Insight* on SBS On Demand with the standouts being *"Family Estrangement"* with 116,000 video chapter views and *"Age Gap Relationships"* with 97,000.<sup>24</sup>

*Insight* aligned with SBS flagship programs and events, including *"Deadly Future"*, broadcast in NAIDOC week, which showcased young Indigenous achievers; *"Coming Out To God"*, which tied in with the Sydney Gay and Lesbian Mardi Gras; and *"Belonging"*, examining the migrant experience, which coincided with the series SBS series *Who Gets to Stay in Australia?*

While Jenny Brockie continued her distinguished run as host, other SBS talent also presented *Insight* episodes throughout the year, including Rachael Hocking (NITV), Janice Petersen (SBS *World News*) and Marc Fennell and Alice Matthews (*The Feed*).

## Dateline

In the second half of the reporting year, *Dateline* rose to the unprecedented challenge of continuing to deliver original and engaging international current affairs stories under global lockdown restrictions due to COVID-19.

Despite these complexities, *Dateline* produced compelling storytelling with more than half of this year's episodes surpassing 200,000 viewers and seven exceeding 250,000.<sup>25</sup>

*Dateline* created programs in the most innovative ways, with producers utilising local crews in Los Angeles, Paris, Moscow, Peru, Germany and the UK, reinventing the way it filmed people under physical distancing rules.

As an example, *"COVID-19: Saving LA's Homeless"* was shot inside the largest homeless shelter in Los Angeles, on notorious Skid Row, and showed the vulnerability of the homeless during the pandemic. This ground-breaking 30-minute story was filmed and edited in just ten days and attracted 250,000 viewers.<sup>26</sup>

The three highest rating episodes for the year were broadcast during the lockdown period, including the most watched program for 2019-20, *"How Italy Has Changed"*.<sup>27</sup>

21. The Exchange; *Where Are You Really From?* S2; July 2019.

22-23. (TV) OzTAM + RegTAM FTA Database, SBS, 01/07/2019-30/06/2020, Sun-Sat 18:00-24:00, Combined Average Audience, Total Individuals + People 25-54, Consolidated 28.

24. Adobe Analytics, SBS Production, Chapter Views + Unique Visitors; 01/07/2019-2020.

25-27. (TV) OzTAM + RegTAM FTA Database, SBS, 01/07/2019-30/06/2020, Sun-Sat 18:00-24:00, Combined Average Audience, Total Individuals + People 25-54, Consolidated 28.

Other successes were Evan Williams' investigation on drug trafficking in Fiji, Janice Petersen's reporting on Singapore's highly regarded education system and Marc Fennell and producer Will Reid's coverage of the Hong Kong anti-government protests. This episode "*Hong Kong: Behind the Frontline*" won a Gold Medal at the prestigious New York Festival Awards.

### Small Business Secrets

*Small Business Secrets* returned to explore how business owners were coping after the Australian bushfires, with the team producing an *SBS World News* special, *From the Ashes*.

This was one of nine *Small Business Secrets* episodes in 2020, in addition to weekly news stories across digital, radio and television, featuring many migrant, refugee and Indigenous business owners achieving success or dealing with economic challenges.

### SBS Current Affairs – Digital

SBS continues to commit increased resources to the production and delivery of current affairs content across owned and third-party digital platforms.

SBS focused on creating original content to sit adjacent to its three flagship programs, *Insight*, *Dateline* and *The Feed*, ensuring each was part of evolving public conversations on issues beyond the television content. Focus on the SBS Charter remained critical, with more in-language output and closer collaboration with SBS's Audio & Language Content (ALC) team.

SBS piloted a program to have social videos from *Insight* and *The Feed* available with captions in Arabic and Simplified Chinese. This content was far-reaching with the video on "*Age Gap Relationships*" captioned in Simplified Chinese receiving 465,000 views and another on "*Burnout*" reaching nearly 200,000 views.

### WorldWatch

*WorldWatch* is a vital service providing distinctive and regular news services from the homelands of many Australians, in their own language.

It also offers unique perspectives on global news events from international news organisations in English, including BBC, France 24, Deutsche Welle, Al Jazeera, PBS *NewsHour*, China Global Television Network (CGTN) and ABC America's *World News Tonight*.

*WorldWatch* broadcasts 50 international news bulletins on SBS and SBS VICELAND from 42 of the world's broadcasters and in 38 languages other than English (LOTE). Up to 20 hours of *WorldWatch* news is broadcast each day across SBS and SBS VICELAND.

The 38 LOTE bulletins, and most of the English bulletins, are available online on SBS On Demand and on SBS's language websites for a minimum of seven days after being posted.

# Documentaries

In 2019-20, SBS documentaries provided a pathway for Australians to better understand themselves and the world, exploring places, people and big moments in history, through stories that are thought-provoking, informative and inspiring.

## Struggle Street

The third season of *Struggle Street* premiered in October 2019. Over four episodes, the series focused on rural and regional Australians, in particular the Riverina region in New South Wales. The issues explored included the impact of the drought on farmers, unemployment, the lack of access to healthcare, homelessness, the effects of drugs and alcohol, the challenges facing those with mental illness and physical disabilities, and small-town rural Australia.

SBS research showed that seven out of 10 viewers said the series changed their perception of people living in regional Australia.<sup>28</sup> And more than one in three surveyed said that they now start shopping for brands supporting farmers. SBS was inundated with offers from people wanting to contribute goods and services to the people featured in the series.

SBS Outreach and SBS Voices worked with the Matilda Centre, the Social Policy Research Centre and Charles Sturt University, to create a series of videos which busted the myths about regional poverty and hardship in Australia, and the plight of farmers. (See page 54).

The series averaged 459,000 viewers per episode (40.8 per cent above the time slot average of the previous 12 months),<sup>29</sup> and on catch up was the number one factual program (commissioned or acquired) of 2019-20 with two million chapter views.<sup>30</sup>

## Who Do You Think You Are?

May 2020 marked the eleventh season of Australia's most loved genealogy series, *Who Do You Think You Are?*, celebrating Australia's continued evolution as one of the world's most diverse nations.

Season 11 uncovered surprising and emotionally compelling stories about some of Australia's most iconic personalities including Lisa Wilkinson, Bert Newton, Cameron Daddo, Denise Scott, Lisa Curry, Kat Stewart, Julie Bishop and Troy Cassar-Daley. Traveling across Australia and the globe, the series revealed participants' previously unknown ancestry, offering a greater sense of Australia's multicultural identity.

The program received a strong audience response. Lisa Wilkinson's launch episode was 63 per cent above the timeslot average for total individuals and up 76 per cent with 25-54s. It achieved a combined reach of 917,000 total

individuals, including 130,000 for 25-54s. It was the highest performing launch episode in the past four years.<sup>31</sup>

## Untold Australia

In August 2019, the fourth instalment of SBS's critically acclaimed observational documentary series, *Untold Australia*, explored the life-changing milestones of everyday Australians from hidden, surprising and diverse worlds.

The season contained four unique documentaries that collectively explored themes of love and disability in *Love Me As I Am*, the challenges of a multigenerational family-run business in *Turban Legend*, the behind the scenes of the funeral industry in *The Secret Life of Death* and one transgender woman's mission to bring a pride parade to her country town in *Country Town Pride*.

## Marry Me Marry My Family

Back for its second season, this three-part series delved into the colourful world of cross-cultural weddings. *Marry Me, Marry My Family* followed the experiences of six couples navigating a wedding whilst staying true to their culture and family. The series celebrated diversity

28. The Exchange; *Struggle Street* (S3); November 2019

29, 31. OzTAM + RegTAM, SBS Network, Sun-Sat, 01/07/2019-30/06/2020, Combined 5min Cons Reach + Combined Average Audience, Total Individuals + People 25-54, Consolidated 28.

30. Adobe Analytics, SBS Production, Chapter Views + Unique Visitors; 01/07/2019-30/06/2020.

and love across cultures, while helping Australians to better understand the complexities of multicultural relationships.

The program drew audiences to SBS, as one in four people of the 25-54 demographic who watched the series had not consumed any SBS main channel content in the four weeks prior to its premiere in December 2019. The average audience for the 25-54 demographic was 35.7 per cent<sup>32</sup> above the timeslot average. 90 per cent of audiences felt it was relevant to today's Australia.<sup>33</sup>

### Every Family Has A Secret

In the first season of new documentary series, *Every Family Has a Secret*, host Noni Hazlehurst met six everyday Australians grappling with intriguing family secrets. Dark pasts, lies and half-truths were revealed in three compelling episodes.

The series launched to a strong audience, rating 24.3 per cent above the timeslot average of the previous 12 months,<sup>34</sup> and captured the hearts and minds of the nation with extraordinary stories of Australians traveling around the world to uncover powerful truths about themselves, their families and the country as a whole.

### Secrets of Our Cities

In the second season of *Secrets of Our Cities*, Greig Pickhaver explored the unique makeup of three Australian locations – Footscray, Kalgoorlie and the

Gold Coast – by tracing some of the most important moments in each place's history.

An intriguing narrative of global events, migration and transformation, each episode cut to the heart of the city, uncovering its unique place in Australian society. With personal tales of triumph and tragedy woven through the broader history, a spotlight was shone on the hidden past revealing the secrets of our cities. Showcasing Australia's diversity and rich multicultural history, the series was entertaining and enlightening.

### The Chocolate Factory: Inside Cadbury Australia

Over Easter, SBS aired the commissioned documentary *The Chocolate Factory: Inside Cadbury Australia*.

In an Australian television first, this fourth iteration of Slow TV took viewers from the sugarcane fields of Queensland to a dairy farm in Tasmania, before revealing the slow journey of millions of Easter eggs and bunnies inside the Cadbury factories in Hobart and Melbourne. This three-hour visual feast highlighted Australia's multicultural and Indigenous history with fascinating stories from the past.

The program achieved a combined reach of over 1.1 million viewers.<sup>35</sup>

### Filthy Rich & Homeless

SBS is focused on creating compelling Australian programming that raises awareness of issues and generates national discussion, with the aim of driving tangible, positive outcomes. The third season of *Filthy Rich & Homeless* reflected this.

The series once again saw five high-profile Australians swap their privileged lives to experience 10 days of homelessness in NSW, but this year there was a focus on regional Australia.

The five participants were emergency doctor and businessman Dr. Andrew Rochford, Deputy Lord Mayor of Melbourne Arron Wood, restaurateur and entrepreneur Pauline Nguyen, comedian and radio presenter Ciaran Lyons and actress and model Ellie Gonsalves. They experienced different forms of homelessness, from sleeping rough on the streets to living in crisis accommodation and marginal housing, including boarding houses and caravan parks.

*Filthy Rich & Homeless* was broadcast over three nights, recording 25-54 audiences 76 per cent<sup>36</sup> above the timeslot average, demonstrating the keen interest of younger audiences to engage in TV content about social issues.

In 2019, season two of *Filthy Rich & Homeless* won two international awards – Best Reality TV at the Venice TV Awards and Best Documentary Series in The Asian Academy Creative Awards.

32. (TV) OzTAM + RegTAM FTA Database, SBS, 01/07/2019-30/06/2020, Sun-Sat 18:00-24:00, Combined Average Audience, Total Individuals + People 25-54, Consolidated 28.

33. The Exchange. *Marry Me Marry My Family*; Feb 2020.

34-36. (TV) OzTAM + RegTAM FTA Database, SBS, 01/07/2019-30/06/2020, Sun-Sat 18:00-24:00, Combined Average Audience, Total Individuals + People 25-54, Consolidated 28.

# Drama

In 2019-20, SBS pushed boundaries with acclaimed dramas that portrayed a fundamentally inclusive vision of Australia – diverse, complex, compelling and rich. SBS dramas explored contemporary issues impacting Australians and showcased both esteemed and new Australian creative talent, with the aim of encouraging a greater appreciation of difference.

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## The Hunting

Winner of the Casting Guild of Australia (CGA) award for Best Casting in a TV Miniseries and Telemovie, *The Hunting* is the story of two high school teachers in modern multicultural Australia, who discover that students are sharing sexually explicit photos of their underage friends and peers online. The revelation has consequences for four teenagers, their teachers and families.

The series starred Australian screen luminaries Asher Keddie and Richard Roxburgh, supported by a cast of emerging Australian actors.

The series secured a combined metro and regional average audience of 624,000 on SBS and 1.6 million combined reach,<sup>37</sup> with 5.4 million total video chapter views on SBS On Demand.<sup>38</sup> These are the highest ratings ever received for an SBS commissioned drama program.

*The Hunting* was acknowledged at the 2019 Australian Academy of Cinema and Television Arts (AACTA) Awards, with four award nominations, including two wins (Best Screenplay in Television and Best Supporting Actor in a TV drama).

In partnership with the eSafety Commissioner, SBS created education resources and discussion guides for teachers, families and carers around cyberbullying and image sharing, to promote safe and positive experiences online, extending the impact of the series. For more information, see page 55.

## Robbie Hood

*Robbie Hood* is a mischievous and heart-warming digital comedy that brings life in the Northern Territory to the small screen. Launched in July 2019, the six-part series from director Dylan River is a modern retelling of a classic tale, as Robbie and his friends attempt to right the wrongs they see in their hometown of Alice Springs.

The series reached a combined metro and regional average audience of 51,000<sup>39</sup> and had 441,300 total video chapter views on SBS On Demand.<sup>40</sup>

The series won Best Online Drama or Comedy at the 2019 AACTA Awards.

## Dramas from around the world

SBS is known for bringing the best international dramas to Australian audiences. It continues to offer an increasing breadth and depth of premium drama series that viewers won't find anywhere else, attracting new audiences who come to SBS for a different perspective.

Distinctive series including *Baghdad Central*, *Wisting* and *The Crimson Rivers* performed strongly on SBS On Demand, while English language titles including *Shrill*, *Years and Years* and *Dublin Murders* featured diverse casts and raised awareness of SBS's unique content offering.

As media consumption behaviours continue to evolve, SBS is committed to ensuring these global dramas are available for Australians to enjoy at their convenience. In 2019-20, SBS On Demand premiered an extensive catalogue of LOTE dramas, with more than 500 hours of online exclusives and premiere titles in a language other than English. For further information, see page 47.

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37, 39. OzTAM + RegTAM, SBS Network, Sun-Sat, 01/07/2019-30/06/2020, Combined 5min Cons Reach + Combined Average Audience, Total Individuals, Consolidated 28.  
38, 40. Adobe Analytics, SBS Production, Chapter Views + Unique Visitors; 01/07/2019-30/06/2020.

# Entertainment

SBS continued to inspire all Australians to understand and appreciate our diverse world through its entertainment offering, including live coverage of unique and inclusive events.

## Sydney Gay and Lesbian Mardi Gras 2020

SBS's broadcast of the annual Sydney Gay and Lesbian Mardi Gras continues to be a celebration of diversity, inclusion and acceptance for the LGBTIQ+ community and its allies. In 2020, the festival's theme was 'What Matters' and SBS's coverage featured groups from regional areas across Australia, sharing what matters to their LGBTIQ+ communities.

For the first time, SBS broadcast the Sydney Gay and Lesbian Mardi Gras live across Australia on SBS and NITV, as well as streaming live to the world on SBS On Demand. Hosted by Narelda Jacobs, Joel Creasey, Courtney Act and Zoë Coombs Marr, SBS's coverage explored important social justice themes while bringing Australians all the entertainment from the parade.

The live broadcast saw an audience boost of 95 per cent against the Saturday night timeslot average, and 219 per cent with the 25-54 demographic, for a combined reach of 1.2 million viewers.<sup>41</sup>

## Mastermind

Famous for its challenging questions and daunting setting, legendary quiz show *Mastermind* returned for a second season, screening 6pm weeknights.

Hosted by Jennifer Byrne, one of the few female quizmasters worldwide, the program welcomed contenders to the *Mastermind* chair with two minutes to answer as many questions as possible on their chosen specialist subject. Over 250 contenders from across the country took part in season two.

## Celebrity Mastermind

In 2020, SBS launched the first season of *Celebrity Mastermind* as a one-hour show on Saturday evenings, increasing SBS's entertainment output. This limited-run series featured 16 celebrities competing with their own specialist topics, highlighting the diverse range of quirky interests held by high-profile Australians. The series helped drive SBS's increased audience share on Saturday nights and helped cross-promote the weeknight *Mastermind* series.

## Eurovision

### Eurovision – Australia Decides

*"SBS have pushed the boundaries of diversity and eclecticism with their choices for the 10 artists to sing off in February..."*

The Daily Telegraph

In February, *Eurovision – Australia Decides* returned to the Gold Coast for the second year, giving audiences the chance to vote for the Australian representative for the *Eurovision Song Contest*, the world's biggest music contest. It gained strong support from the Australian music industry which recognised the event as an opportunity for emerging songwriters and performers to showcase homegrown creative talents to global audiences.

More than 600 songs were submitted for consideration, with 10 artists selected to participate in a live broadcast from the Gold Coast, with over 7,000 attendees. Independent artist, Maigne, came away as the winner.

41. OzTAM + RegTAM, SBS Network, Sun-Sat, 01/07/2019-30/06/2020, Combined 5min Cons Reach + Combined Average Audience, Total Individuals + People 25-54, Consolidated 28.

One of SBS's youngest-skewing offerings, it was the highest performing program in its timeslot for the previous 12 months, with a linear audience of 405,000 people<sup>42</sup> as well as securing the most publicity across all SBS properties, with over 10,000 pieces of coverage across print, radio, TV and online.

With the cancellation of the *Eurovision Song Contest 2020*, SBS announced that Montaigne will represent Australia in Rotterdam in 2021.

### **Eurovision 2020 – Big Night In!**

With the unprecedented cancellation of the *Eurovision Song Contest 2020* due to COVID-19, SBS changed its schedule in May to provide a week's worth of programming culminating in the Saturday night event, *Eurovision 2020 – Big Night In!*, to entertain Australian audiences as they followed advice to stay at home.

This was the first SBS program produced during the lockdown period, excluding News and Current Affairs programming, and was a trail blazer in terms of producing television programs under COVID-19 restrictions, incorporating innovative augmented reality and social media technologies, whilst adhering to strict physical distancing measures throughout production.

Over three hours, hosts Joel Creasey and Myf Warhurst counted down all 40 Eurovision acts from 2020 as voted by Australia, presented a performance from *Eurovision – Australia Decides* winner, Montaigne, and premiered a lockdown version of Australia's 2018 entry, 'We Got Love', featuring much-loved Australian artists.

### **Child Genius Australia**

*Child Genius* returned to SBS in November 2019 for a second season. Overseen by Australian Mensa and quizmaster, Dr Susan Carland, this four-part documentary competition series brought together 16 of Australia's brightest kids from all over the country as they underwent a series of challenging quizzes that would stump even the smartest adults. These gifted children all showcase extraordinary cognitive abilities in maths, general knowledge, spelling, history, science and memory.

Metro and regional shares were up on season one, with 0.2 share points and a 1.4 share point boost respectively, with a combined reach of 1.25 million viewers.<sup>43</sup>

42, 43. OzTAM + RegTAM, SBS Network, Sun-Sat, 01/07/2019-30/06/2020, Combined 5min Cons Reach + Combined Average Audience + FTA Shares, Total Individuals, Consolidated 28.

# Sport

Uniting the nation around big sporting moments goes to the heart of what SBS aims to do – celebrating diversity and bringing people together. Whilst competition for rights and audiences is increasing, SBS continued to unite Australia's communities through quality coverage of some of the world's biggest events.

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## Football

### FIFA Women's World Cup France 2019™

SBS's multiplatform coverage of the FIFA Women's World Cup France 2019™ celebrated an incredible tournament and showcased SBS's commitment to promoting the event and the growth of women's football.

Esteemed sports journalist, Tracey Holmes, led the SBS broadcast team alongside former Socceroo Captain, Craig Foster and Matildas legend, Joey Peters. The SBS broadcast also featured live commentary from France from respected broadcaster David Basheer alongside former Matilda, Sarah Walsh, providing the match call from stadiums across France for 12 live matches. The team also hosted 24 highlights shows, and 23 #WorldGameLIVE Twitter shows across 31 days.

SBS executed extensive digital editorial coverage of the FIFA Women's World Cup France 2019™, providing audiences with the latest news and opinion from the Matildas and all the big talking points from France 2019.

The SBS broadcast team demonstrated once again a unique capacity to capture and share the emotion of sport during the World Cup, providing a platform for powerful discussions on a range of topics such as women's rights, issues impacting the LGBTIQ+ community, and gender equality.

SBS reached three million Australians across the live matches.

### SBS Learn – Everyone's Game

*Everyone's Game*, a classroom resource, was produced by SBS Learn in partnership with SBS Sport to celebrate diversity and women's football, with classroom activities inspired by the FIFA Women's World Cup France 2019™. See page 55 for further information.

### The World Game show on NITV

SBS Sport in collaboration with NITV launched a new edition of *The World Game* show. The weekly news program delivered audiences highlights and previews, plus all the best action from the football world. Lowanna Grant, took on the hosting role for NITV's edition of *The World Game*, bringing NITV viewers the first ever football news show. *The World Game* on

NITV provided an opportunity to engage Indigenous and non-Indigenous viewers alike with football news from an Indigenous perspective.

### Community Football

SBS continued its commitment to supporting Indigenous football by again partnering with NT Football. Craig Foster hosted the Australian Indigenous Football Championships for the organisation. The men's and women's finals series were live streamed to *The World Game* Facebook page attracting 40,000 views and strong audience engagement.

An historic evening of football from Darwin was supported by *The World Game* with the first ever Women's Premier League match between newly promoted Northern Territory Yapa's, Australia's only Indigenous women's team, and the Hellenic Athletic Women. The live stream on the *SBS The World Game* website provided audiences a unique viewing opportunity to see the Yapa's make history as the first Indigenous women's team to play in a Premier League competition in Australia.

## Cycling

Australians were captivated by the 106<sup>th</sup> Tour de France as SBS's multiplatform coverage captured every moment of the competition, along with a taste of French culture that sets this worldwide sporting spectacle apart.

SBS's coverage extended beyond the race itself, with two daily highlights programs in the morning and evening, as well as daily stage replays. Each night's race broadcast was interspersed with interviews with riders and Tour personalities, behind the scenes segments and in-depth analysis; this was all complemented by SBS's food program, Gabriel Gate's *Taste Le Tour*.

SBS's coverage of the world's most iconic cycling event reached 4.1 million viewers.<sup>44</sup> SBS's Tour de France coverage across digital platforms also attracted audiences, with SBS serving a total of 2.28 million video chapter views.<sup>45</sup>

### International cycling offering

In 2019-20, SBS secured the exclusive broadcast rights to eight international cycling events in a new agreement with the owners and organisers of the Tour de France, Amaury Sport Organisation (A.S.O.).

The eight major races added to SBS's cycling offering included the Tour of Oman, Volta a Catalunya, Arctic Race of Norway, Tour of Turkey, Eschborn-Frankfurt, Tour de Yorkshire, Tour de Hungrie and CRO Race.

Additional cycling events broadcast in 2019-20:

- La Vuelta a España 2019
- UCI Road Worlds 2019
- Herald Sun Tour 2020
- Paris-Nice 2020

SBS, in partnership with Lateral Events and the A.S.O., held the fourth edition of L'Etape Australia by Tour de France – the largest Tour de France mass participation ride staged outside France. The event provided amateur riders a mountainous course for a Tour de France-like experience, with the SBS broadcast team hosting coverage on site in Jindabyne.

## Basketball

Basketball is a sport loved and played by many across Australia and participation is growing.

In 2019-20, SBS became the new free-to-air home of basketball in Australia, with every game of the National Basketball League (NBL) as well as coverage of the National Basketball Association (NBA) and Women's National Basketball Association (WNBA), marking an exciting new era for sport on SBS.

### National Basketball League (NBL)

SBS has a strong heritage of championing sports that Australia's diverse communities are passionate about, and the partnership with the NBL is a continuation of that. SBS became the exclusive free-to-air home of Australian basketball, offering more free coverage to audiences than ever before, and in HD.

The new deal provided fans with access to the entire 2019-20 NBL season live and free, on SBS VICELAND and SBS On Demand.

The NBL Grand Finals exceeded expectations with an average audience of 75,000. Grand Final #3, Perth Wildcats v Sydney Kings, reached an average audience of 85,000 and a peak audience of 179,000.<sup>46</sup> Overall, the 2019-20 NBL series reached accumulative TV audience of two million, with one million video chapter views online.<sup>47</sup>

### National Basketball Association (NBA)

In August 2019, SBS and the NBA partnered in a multiyear broadcast agreement. Beginning with the 2019-20 NBA season, SBS broadcast two live, regular-season NBA games per week in HD on SBS VICELAND and on SBS On Demand.

44, 46. OzTAM + RegTAM, SBS Network, Sun-Sat, 01/07/2019-30/06/2020, Combined 5min Cons Reach + Combined Average Audience, Total Individuals, Consolidated 28.

45. Adobe Analytics, SBS Production, Chapter Views + Unique Visitors; 01/07/2019 – 30/06/2020.

47. Adobe Analytics, SBS Production, Video Total Chapter Views; 01/07/2019 – 30/06/2020.

Building on SBS's deal with the NBL, the partnership with the NBA and the WNBA made SBS the exclusive free-to-air home of basketball in Australia and provided an exciting opportunity to bring new audiences, particularly younger viewers, to SBS VICELAND and SBS On Demand.

The NBA season was suspended due to COVID-19. Prior to the pandemic, the 2019-20 coverage of the NBA achieved a cumulative TV reach of 1.2 million viewers<sup>48</sup> and 672,000 online video chapter views.<sup>49</sup>

### Women's National Basketball Association (WNBA)

Continuing SBS's active commitment to women's sport, SBS secured the rights to the WNBA in 2019-20.

The WNBA is a professional, progressive basketball league that exemplifies the excitement and excellence of sport as well as its underlying cultural and social dynamics.

SBS Sport had an opportunity to celebrate and elevate the women's game of basketball, however, the season was suspended due to COVID-19.

### International Basketball Series

Five-time Olympian and Australian basketball legend Andrew Gaze joined a star-studded commentary team for a month-long series of International Basketball games live on SBS VICELAND and SBS On Demand.

The series featured games involving the Australian Boomers, Canada, New Zealand and USA Basketball, including two games between the Australian Boomers and the USA.

The International Basketball series reached a cumulative TV audience of 684,000 people, with 359,000 viewers aged 25-54 years.<sup>50</sup>

### Grand Slam Tennis

Upholding its reputation for bringing Australians premium international sporting events, SBS aired the US Open Tennis and Roland Garros French Open tennis Grand Slams, for Australians to once again enjoy for free. Both tournaments were broadcast live on SBS and SBS On Demand, and received overwhelmingly positive audience feedback.

The US Open reached 931,000 viewers. An average of 78,000 viewers<sup>51</sup> tuned in to the Men's Final to see Rafael Nadal claim his 19<sup>th</sup> Grand Slam title to become the only male player to win the French Open and the US Open in the same year four times.

### COVID-19

COVID-19 had a major impact on live sport coverage, with all planned and scheduled events postponed or cancelled from March through to June 2020. This included:

- The immediate suspension of the NBA in March
- Cancellation of NBL Grand Final Four and Five

- Cancellation of Stage Eight of the Paris–Nice Cycling and The Tour of California
- Postponement of the Roland Garros French Open and US Open to August – September 2020
- Postponement of the Tour de France to August
- Postponement of the Socceroos' World Cup qualifying matches

SBS adapted and provided sport programming highlights and 'Best of' events, to remain engaged with sports fans and provide entertainment for Australian audiences.

Classic matches from the FIFA World Cups™ and FIFA Women's World Cups™, the 2020 All-Around Gymnastics World Cup and the 2019 French Open were some of the memorable moments that Australians relived on SBS.

In the absence of the 2020 cycling classic season, and at the request of SBS's loyal cycling audience, SBS provided a month of cycling content, to replace the original schedule, through an On Demand and linear offering. The content trended on Twitter across all four Saturday nights; it aired with the hashtag #couchpeloton. SBS received a positive audience response to the streaming, with strong social engagement.

48. OzTAM + RegTAM, SBS Network, Sun-Sat, 01/07/2019-30/06/2020, Combined 5min Cons Reach + Combined Average Audience, Total Individuals + People 25-54, Consolidated 28.

49. Adobe Analytics, SBS Production, Chapter Views + Unique Visitors; 01/07/2019 – 30/06/2020.

50, 51. (TV) OzTAM + RegTAM FTA Database, SBS, 01/07/2019-30/06/2020, Sun-Sat 1830-1930, Combined Average Audience, Total Individuals + People 25-54, Consolidated 28.

# SBS Food

SBS Food creates and acquires diverse programs that take viewers on a journey of cultural discovery through world cuisine, providing a glimpse into vibrant, multicultural Australian communities and a shared experience between families, friends and strangers. The channel is an evolution of SBS's proud heritage in food, offering a broad range of programming with a focus on distinctive Australian content.

**With more than four million Australians tuning in each month to SBS Food, the channel continues to reach a broad audience.<sup>52</sup>**

SBS Food is a multiplatform offering available on air, online, and on demand, and has a highly-engaged digital audience. The channel is a valuable vehicle for reaching new audiences, also generating a commercial return enabling SBS to further invest in distinctive local content across the network.

## New Australian commissions

SBS continues to invest in local food programs that explore the cultures and cuisine of multicultural Australia. Local productions this year focused on the importance of immigration on the changing food landscape in Australia.

Commissions celebrating Australia's diverse cultures through food included *Asia Unplated with Diana Chan*, *Cook Like an Italian with Silvia Colloca*, *Jimmy Shu's Taste of the Territory*, *Loving Gluten Free*, *The Sweet Life with Elise Strachan*, *Ainsley Harriot's Australian Market Menu*, and *Luke Nguyen's Railway Vietnam*.

## Jimmy Shu's Taste of the Territory

Part travelogue, part food odyssey, part cooking show, *Jimmy Shu's Taste of the Territory* showcased the Northern Territory's kaleidoscope of culture and cuisine.

The eight-part series was produced in partnership with Screen Territory, helping to develop the Northern Territory screen sector. Over decades and across generations, a great variety of migrants have made Darwin their home and contributed significantly to its unique culture and dining scene. Chinese, Vietnamese, Thai, Indian, Cambodian, Malay and Indonesian food are just some of the cuisines loved and eaten everyday by locals.

The series reached more than 704,000<sup>53</sup> Australians.

*"Another delightful addition to SBS' impressive local food library. In this one, chef Jimmy Shu describes the Northern Territory food scene as one of the country's best-kept secrets. And he's not wrong. Wildly multicultural, with a rich indigenous culture and access to a huge array of produce, it's a hotbed of interesting and adventurous cuisine. But too few people think of it as a food destination. The perfect time to daydream about/plot a visit to the tropical north."*

**Melinda Houston**, The Sydney Morning Herald/The Age

52, 53. OzTAM + RegTAM, SBS Network, Sun-Sat, 01/07/2019-30/06/2020, Combined 5min Cons Reach Total Individuals, Consolidated 28.

### Asia Unplated with Diana Chan

This 10-part series, hosted by Diana Chan, premiered in December 2019. Each episode focused on a different Asian cuisine, showcasing traditional and modern recipes from countries including Vietnam, Thailand, India and Malaysia. Special guests and passionate foodies joined Diana in the kitchen to show audiences their favourite Asian recipes, their unique cooking styles and the rich food histories of their chosen cuisine.

The series has reached more than one million<sup>54</sup> Australians on SBS Food.

### Cook Like an Italian with Silvia Colloca

This series saw Silvia Colloca sharing personal tips and techniques learned from her Italian heritage, encouraging viewers to think, shop and stock the pantry like an Italian – and to cook like one.

Each episode featured three dishes cooked by Silvia in her kitchen. Viewers journeyed to Italian delis, markets and bakeries with her, in search of the freshest ingredients. After the success of *Made in Italy* on SBS in 2015, this new series was a great opportunity to bring Silvia back to SBS audiences.

The series reached more than one million<sup>55</sup> people in its premiere run on SBS Food.

### Loving Gluten Free

Broadcast in October 2019, *Loving Gluten Free* was SBS Food's first commission that focused on a dietary subject. Through the prism of multicultural recipes and food, Helen Tzouganatos explored a variety of gluten-free offerings from diverse cuisines, be it Greek, Italian, or African.

The series reached more than 1.1 million<sup>56</sup> people and generated strong audience engagement online.

### The Sweet Life with Elise Strachan

Popular social media baking personality, Elise Strachan, was welcomed into the SBS Food family with her new series *The Sweet Life*.

This series saw Elise uncover the Australian restaurants, patisseries, bakeries and stalls lighting up social media here and abroad, with eye-catching desserts from numerous chefs, inspired by their cultural heritage. Guests joined Elise in her kitchen, where she divulged all the tips and tricks so audiences could try the recipes at home.

The series reached more than 492,000 Australians.<sup>57</sup> Partnering with a social media star also provided SBS Food with a large online fanbase.

### SBS Food in the community

SBS Food carried its partnership with Western Australia Gourmet Escape into a fourth year in 2019. This year SBS strengthened integration with SBS Radio, attending the National Multicultural Festival in Canberra, Greek Festival in Melbourne and Curryfest Woolgoolga, handing out SBS Food recipe cards and running cookbook competitions.

Several partnership events were unfortunately cancelled due to COVID-19, including dessert festival Sweetstock, cheese festival Mould, and a partnership with Orange Food Week to connect with regional audiences.

54, 57. (TV) OzTAM + RegTAM FTA Database, SBS Food, 01/07/2019-30/06/2020, Sun-Sat 0200-0200, Total Individuals, Consolidated 28

55, 56. (TV) OzTAM + RegTAM FTA Database, SBS, 01/07/2019-30/06/2020, Sun-Sat 1830-1930, Combined Average Audience, Total Individuals + People 25-54, Consolidated 28.

NITV celebrates Indigenous storytelling, challenges perceptions and facilitates conversations connecting all Australians to the world's oldest continuing culture. As the home for First Nations storytelling in Australia, NITV delivers trusted news and current affairs, sport and entertainment programming through a unique Indigenous lens.

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## A focus on young, community stories and language content

This year SBS recruited more than 3,000 individuals to join an Audience Exchange Panel to provide insights to help inform NITV programming decisions. In response to audience insights, NITV increased the number of programs featuring Indigenous languages and community stories with a focus on youth engagement.

NITV's children's content aims to have a positive impact on younger Australians, by building a connection and inspiring a sense of pride in their culture.

NITV's award-winning children animation series, *Little J and Big Cuz* has been translated into 12 Indigenous language episodes, with six translated episodes available as part of the second series which premiered in January 2020. ABC Me co-commissioned season two with NITV, along with season three, which went into pre-production in June 2020.

*Thalu*, NITV's second foray into live-action children's television, premiered in April 2020. SBS partnered with ABC Me and Australian Children's Television Foundation to make the action-adventure series, which was filmed and produced entirely in the Pilbara region of Western

Australia. The 10-part series follows a group of Indigenous children who undertake a journey to save their Country from the threat of a mysterious dust cloud and its inhabitants, the Takers.

## Partnerships

Partnerships with major art and sporting institutions delivered new audience opportunities for NITV in 2020 and new revenue streams to reinvest in distinctive content.

NITV partnered with The Art Gallery of NSW to produce *Faboriginal*. Taking cues from the Art Gallery of NSW's Aboriginal and Torres Strait Islander art collection, *Faboriginal* is a game show with a fun mix of trivia, discussion and laughs, featuring notable comedians, actors, musicians and artists.

NITV also partnered with the AFL to produce a new multiplatform weekly football show, *Yokayi Footy*, to enhance the channel's relevance with its younger audience and positively impact the lives of Indigenous Australians.

With the 2020 AFL season delayed due to COVID-19, *Yokayi Footy* temporarily modified its format and reflected on the best moments of previous AFL seasons. The series returned to its original format when the AFL season returned.

## Growing pathways in the Indigenous production sector

Since becoming a part of SBS in 2012, NITV has worked to grow pathways for Indigenous practitioners through initiatives developed with state funding agencies, partnering on several initiatives including funding of a fellowship placement as part of the *Centralised* project developed for practitioners in the Northern Territory and South Australia.

The Screen Queensland and NITV *Origins* initiative continued to break new ground through the development and production of a format-based factual series by local storytellers.

NITV also partnered with Screen Australia for the *No Ordinary Black* initiative, making it the channel's first steps into scripted commissioning outside children live action programming.

## Black Lives Matter

As conversations about race, equality and justice reverberated around the world following the death of George Floyd in late May 2020, NITV pivoted its programming to examine the parallels between injustices in the United States and Australia, highlighting the deaths in custody of hundreds of Indigenous people in Australia and systemic institutional failures. The team delivered important news and programming for audiences, providing a safe space for communities to explore global and local issues, and a unique and vital perspective for all Australians.

NITV News followed global and national news stories, while *The Point* produced special panel shows in response (see page 34). NITV and SBS on Demand curated a special collection of films and TV programs exploring the issues and themes raised through the Black Lives Matter movement, including powerful stories and insightful perspectives from around the world and in Australia. The featured programs explored moments in history that have shaped the world and stories of trailblazers who fought against injustice, and examined the challenges of prejudice that exist today.

NITV broadcast the documentary, *Our Law*, filmed at Western Australia's first Indigenous-run police station in the remote community of Warakurna. A relevant and powerful story broadcast as part of the *Karla Grant Presents* offering, it provided

an example of law enforcement that centres Indigenous people in the conduct of policing, using language as a means of empathy and connection to community.

## Landmark network events

In 2019-20, NITV led the delivery of several flagship content events across the SBS network, with Indigenous talent and issues at the core. SBS is implementing an Indigenous Content Strategy to increase the volume of First Nations storytelling in 2020-21 and to bring that distinctive Indigenous content to a broader audience, including through these network-wide content events and moments.

### The Beach

NITV cemented its reputation for commissioning critically acclaimed documentaries, with a slate of groundbreaking, new-format, factual programming that anchors the channel with 'Event TV' moments.

Award-winning filmmaker Warwick Thornton continued his partnership with NITV in the creation of a self-exploration series, *The Beach*. Touching on important and timely themes such as isolation, mental health and the healing power of country, it premiered as an SBS and NITV three-hour simulcast event in May, attracting wide

critical acclaim, as NITV's most successful commission ever. The NITV broadcast achieved a combined reach of more than 100,000 total individuals.<sup>58</sup>

### Always Was, Always Will Be – January 26, 2020

NITV reflected the diversity of perspectives held on January 26 with the aim of encouraging meaningful conversations about the nation's history and national identity.

As a network event, the *Always Was, Always Will Be* programming slate delivered special events, premieres and news with a focus on encouraging greater understanding of Indigenous Australian perspectives. The week of programming culminated on January 26 with the live broadcast of the Sunrise Ceremony from Sydney's North Head, simulcast on NITV, SBS and, for the first time, Channel 10, reaching over 126,303 people.<sup>59</sup> Extending its reach, it was broadcast across remote Australia through the National Indigenous Radio Service (NIRS) network and internationally via Maori TV in New Zealand and Aboriginal Peoples Television Network (APTN) in Canada. On digital, NITV was trending on Twitter and experienced high engagement on the NITV Facebook page.

*"[The Beach is] an aria, soliloquy, confessional, a one-man show, a boy's own adventure. It is also the standout TV program of 2020."*

Crikey

58, 59. OzTAM + RegTAM, SBS Network, Sun-Sat, 01/07/2019-30/06/2020, Combined 5min Cons Reach + Combined Average Audience, Total Individuals, Consolidated 28.

During the week, *The Point* explored the theme of identity and *Living Black* interviewed Sydney Festival Director, Wesley Enoch. On January 25, NITV broadcast the three-hour Vigil through the streets of Sydney ending at Barangaroo to mark the day of mourning. Other content included NITV's own internally-produced drone series, *Bamay* and NITV's first Slow TV commission documentary *Marni*, featuring artist Allery Sandy creating 'Ngarndu Marni' – a dot-work painting of her homeland, the Pilbara region.

#### **NAIDOC WEEK – 7-14 July 2019**

SBS is the official media and education partner for NAIDOC Week (see page 55).

NITV and SBS marked NAIDOC Week 2019 with a special slate of programming and national on-air coverage right across the network, which included the premiere of the award-winning NITV Commission, *She Who Must Be Loved*.

*The NAIDOC Awards* kicked off NAIDOC Week, with coverage of the Awards available on SBS and SBS On Demand. The NITV live broadcast grew by 43 per cent year on year and the Awards were also streamed live via NITV's Facebook page.

In addition to the on-air coverage, as the official education partner, SBS collaborated with Indigenous educators to produce resources for primary and secondary schools throughout Australia.

NITV's Facebook engagement saw a 99 per cent increase year on year during NAIDOC Week.

#### **Indigenous News and Current Affairs**

With the aim of reaching more Australians and making a greater impact across all platforms, NITV operates its Indigenous News and Current Affairs (INACA) service via one newsroom, with multiplatform Aboriginal and Torres Strait Islander video journalists equipped to deliver news and current affairs across television, radio and online.

INACA delves into the issues that affect communities and covers events important to First Nations Australians.

In 2019-20, the INACA team travelled the country, reporting on key moments including the Uluru closure, the National Aboriginal & Torres Strait Islander Art Awards, the National Indigenous Music Awards, NAIDOC Week, and Garma Festival.

#### **The Point**

NITV's flagship news and current affairs program, *The Point*, tells compelling stories and investigates the most important issues affecting Indigenous Australians. During the one-hour weekly program, hosts Rachael Hocking and John-Paul Janke are joined by a team of journalists to examine topics ranging from health to arts, sport, politics, native title, and the environment.

From examining the Australian identity and where the Indigenous story sits within the national psyche on January 26, to exploring the devastating effects COVID-19 have on Aboriginal communities in Australia, the team provided audiences the

most up to date information in Indigenous news and current affairs.

In 2019, *The Point* was recognised at the NSW Premier's Multicultural Communications Awards, for a report by Andrea Booth that won Best Audio-Visual Report.

In 2020, *The Point* team planned to travel to communities each month to showcase issues of importance to them, however this was halted in March due to COVID-19.

In response to Black Lives Matter demonstrations and national discussions on issues including race, police brutality and deaths in custody, *The Point* produced four extra one-hour live panel shows. Netflix encouraged local viewers to switch off Netflix and tune into NITV's *The Point*, creating a 383 per cent uplift in audiences.

#### **NITV News**

*NITV News* is the anchor for the channel's news and current affairs slate, both on air and online, broadcasting nightly on NITV.

Wrapping up the week, *NITV News Nula*, hosted by Natalie Ahmat, covered the big stories and explored the issues that matter to Indigenous communities including Aboriginal deaths in custody, the Bayles family's globally followed battle against bullying and how the Australian bushfires continue to impact the community across Australia.

To cover the COVID-19 pandemic, *NITV News* moved to a seven-day-a-week format, to ensure audiences remained informed about the unfolding crisis.

## Living Black

Australia's longest-running Indigenous current affairs programs, *Living Black*, returned for season 27 in 2020, featuring compelling human stories and personal interviews with the likes of former Prime Minister Malcolm Turnbull, Senator Pat Dodson and American lawyer and social justice activist, Bryan Stevenson.

*Living Black* was awarded the First National's Media Award for Best Interview or Oral History in 2019 for Karla Grant's interview with Uncle Jack Charles. In 2020, there were plans to produce a premiere season of *Living Black Investigation*, however these plans did not go ahead due to COVID-19.

## Sport

In 2019-20, NITV continued its commitment to sport, as a vehicle to promote reconciliation and shared success for both Aboriginal and Torres Strait Islander and non-Indigenous audiences.

During the NRL season, panel show *Over the Black Dot* continued to celebrate Indigenous players and their achievements with special guest segments bringing the best of the NRL to NITV. With the 2020 NRL season delayed due to COVID-19, *Over The Black Dot* modified its

format and reflected on the best moments of the Koori Knockout. George Rose led the conversation each week, alongside the regular panelists, plus guest football stars. The series returned to its original format at the end of May when the NRL season returned.

In an exciting new take on the traditional sport panel shows, NITV launched *Yokayi Footy*. The program marked the beginning of a partnership between NITV and the AFL. Premiering in March 2020, *Yokayi Footy* is hosted by former AFL player Tony Armstrong, AFLW advocate and youth pioneer Bianca Hunt, and former Australian Indigenous Team of the Century player Darryl Whit. The trio bring AFL debate and conversation to the table through a unique and youthful Indigenous lens, amplifying the AFL stories that matter most to Indigenous communities.

NITV brings sport from across the country to the screen, broadcasting around 500 hours of grassroots competitions, including the Murri Rugby League Carnival in Brisbane, the Central Australian Football League from Alice Springs and the National Indigenous Basketball Championship.

NITV continued its coverage of community and regional competitions including the annual Koori Knockout carnival and regional AFL competitions with large Indigenous participation. NITV's coverage of all levels of sport aims to contribute to promoting reconciliation, sharing valuable health messages, celebrating Indigenous participation and inspiring future sporting heroes.

## Digital Growth

Delivering NITV's strategic goal of redefining audience engagement, NITV has been growing its digital output with pleasing results. NITV saw a 17 per cent growth in unique browsers, and Facebook engagement grew by 56 per cent. Initiatives such as the Koori Knockout offering in October 2019 helped grow engagement, with the digital team complementing the television offering by delivering all Field One Games to Facebook Live. Over one million people viewed these games on Facebook.

NITV audiences were highly engaged in 2019-20 through social media platforms and the mobile-optimised website, with nearly 271,000 followers on Facebook, 46,600 on Twitter and more than 40,000 on Instagram.

*"That's a central motivation behind Yokayi....: to use football as a framework for larger conversations. Not just about race relations, but about all things Indigenous and, indeed, all things Australian."*

Fairfax

# SBS VICELAND

SBS VICELAND continues to explore new genres and content opportunities, to expand the reach of its programming and attract new audiences to the network. In 2019-20, SBS VICELAND experimented with release strategies and scheduling to deepen engagement with younger viewers and accelerate the growth of SBS On Demand.

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**With a varied slate of programming, this year SBS VICELAND curated seasons on light topics and serious themes, from domestic violence, to pop culture history and corporate wrongdoings.**

The channel's younger and digitally engaged audience makes it an ideal platform to help grow consumption of SBS On Demand. In 2019-20, SBS VICELAND collaborated with SBS On Demand to bring audiences full season box sets of a wide range of programs including three of the top four most watched programs on SBS On Demand in 2019-20 – *The Last Man on Earth*, *New Girl* and *The X-Files*.

Experiments in bringing streaming originals to the channel also saw strong results with SBS On Demand original *Robbie Hood* reaching its largest audience on SBS VICELAND (see page 24). Innovative windowing strategies saw acclaimed scripted series such as *Narcos*, *The Bisexual* and *American Gods* being made available for free to all Australians for the first time.

After seven years on SBS VICELAND, current affairs and satire show, *The Feed*, moved to SBS in February 2020. After almost 600 episodes, the award-winning show formed part of SBS's Tuesday night news and current affairs line-up.

The ongoing partnership with VICE supplied the channel with a rich mixture of local documentaries from the region, including the Zealandia and Australiana strands.

International entertainment and factual series continued to populate the channel with another successful season of *If You Are the One* (including new Australian specials), *Takeshi's Castle* and *Game of Bros* among many broadcasts throughout the year.

As an extension of SBS On Demand, the linear channel also became a "shop window" for several scripted series in languages other than English, including Indonesian fantasy series *Halfworlds*, Chinese historical drama *The Longest Day in Chang'an* and Spanish drama *Instinto*.

# SBS World Movies

On 1 July 2019, SBS launched SBS World Movies as an HD free-to-air service dedicated to international cinema. The 24-hour movie channel features a diverse range of international movies, building on SBS's long legacy as the home of distinctive multilingual films, delivered with a considered thematic and programming strategy.

**SBS World Movies features a diverse range of movies from all corners of the globe, showcasing everything from European arthouse films to the best of Bollywood cinema; from romantic comedies to Anime. The channel broadcast more than 800 films during the year, with international titles including recent award-winning and critically acclaimed films.**

SBS World Movies recorded a 0.9 per cent primetime metro share on launch in July, with a LOTE-heavy schedule.<sup>60</sup>

Several scheduling adjustments and strategies were implemented to ensure the content mix was resonating with audiences. The channel has steadily grown its share since launch, particularly after the first six months, up by 0.3 share points post December during the daytime and primetime.<sup>61</sup>

- 41.6 per cent boost in daytime average audience from December onwards
- 35.3 per cent in primetime average audience from December onwards

In 2020, SBS World Movies delivered several augmented specials providing audiences with a deep dive into the distinctive content the channel has to offer. *Lunar New Year Season*, *The War Season*, *The Best of British*, *The Nicole Kidman Season*, *Queer Cinema Season* and *Armchair Journeys* all delivered audiences significantly over their time slot averages.

As the COVID-19 pandemic hit and Australians were encouraged to stay at home, viewing habits saw SBS World Movies gain audience, with March and April being the channel's most successful months in 2019-20.<sup>62</sup>

- Weekly reach increased during the March-May period, with a boost in combined weekly Reach of 500,000 – an increase of 31.3 per cent.
- In the 25-54 demographic, SBS World Movies recorded a one per cent metro share in peak during April (compared with the channel average of 0.7 per cent since launch), with more viewers discovering the channel during lockdown and Easter.

In 2019-20, SBS World Movies became the fourth most recognised SBS brand, just behind SBS, SBS VICELAND and SBS On Demand, with 53 per cent of Australians aware of World Movies.<sup>63</sup>

60-62. OzTAM + RegTAM, SBS Network, Sun-Sat, 01/07/2019-30/06/2020. Combined 5min Cons Reach + Combined Average Audience + FTA Shares, Total Individuals + People 25-54, Consolidated 28.

63. SBS Brand Pulse; April 2020.

# Digital Storytelling

In 2019-20, digital storytelling remained a core vehicle to deliver SBS's Charter in new ways. Embracing the opportunities presented by digital innovation and immersive technology, SBS placed audiences at the heart of diverse experiences to deepen understanding between communities.

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**SBS's Digital Creative Labs has continued to produce highly acclaimed projects that bring SBS's purpose to life, many of which have been showcased in museums and galleries across the nation.**

Of note in 2019-20 was a co-production with the Museum of Australian Democracy on an interactive audio-visual installation for the *Truth, Power and a Free Press* permanent exhibition. The piece showcased the complex challenges and motivations faced by 12 prominent Australian journalists in bringing truth to power, including SBS's own Jenny Brockie and Ghassan Nakhoul. Refer to page 66 for further information.

The Digital Creative Lab's award-winning installation *Belongings* was exhibited at the Federation of Ethnic Communities' Council of Australia conference in Hobart; as well as at the Melaleuca Refugee Centre in the Northern Territory; and at the City Recital Hall in Sydney. Refer to page 59 for further information.

In response to COVID-19, the team co-produced digital content that addressed the need to provide critical information, tools and infographics to audiences in a timely and engaging manner. SBS produced hundreds of infographics translated into more than 40 languages, which were shared multiple thousands of times on social media, driving audiences back to the essential SBS Multilingual Coronavirus portal for deeper comprehensive content. For more information, refer to page 42.

Demonstrating the enduring impact of and critical acclaim for SBS's digital storytelling, in April 2020, SBS producer Kylie Boltin was announced as the joint-winner of the Betty Roland Prize for scriptwriting at the NSW Premier's Awards, for the 2019 interactive documentary, *Missing*. Telling the untold story of eight-year-old Wendy Jane Pfeiffer who was lost for 40 hours in the Adelaide Hills after being abducted near her family's farmhouse in October 1966, the project was developed in collaboration with Wendy and the Pitjantjara trackers, Jimmy James and Daniel Moodoo, who helped bring her home. *Missing* is a demonstration of the power of innovative and collaborative storytelling in exploring moments and issues that shape the nation.

# Boosting Diversity in the Sector

In 2019-20, SBS deepened its commitment to exploring the diversity of Australia on and off screen and provided tangible pathways to increase opportunities for diverse screen practitioners.

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## Diversity Talent Escalator

Now in its fourth year, in 2019-20 SBS's *Diversity Talent Escalator* initiative continued to increase representation of Australia's diverse communities within the production sector.

The initiative seeks to create career development opportunities for emerging and mid-level screen practitioners from backgrounds currently under-represented within the Australian screen industry.

Despite the impact of COVID-19 on the industry, the *Diversity Talent Escalator* created five placements for filmmakers, including roles within the highly anticipated local drama *New Gold Mountain* and three documentaries including the series return of *Every Family Has A Secret*. Since the initiative launched, 28 places have been established across documentary, entertainment and drama productions.

As of 2020, SBS has collaborated with every State and Territory in Australia with *Diversity Talent Escalator* placements established on the upcoming drama web-series *The Tailings* in Tasmania and factual series *Come Fly with Me* in the ACT. SBS has supported 17 female, 10 male and one non-binary filmmaker in roles, including: Director, Production Manager, Associate Producer, Assistant Editor and Script Coordinator, with overwhelmingly positive feedback.

The *Diversity Talent Escalator* is a co-funded program in partnership with Film Victoria, Screen NSW, Screen Queensland, Screen Territory, Screenwest, South Australian Film Corporation, the Tasmanian Government through Screen Tasmania and Screen Canberra.

## Pitch to Pilot

In 2019-20, SBS and Film Victoria teamed up on Pitch to Pilot, a joint development initiative focused on developing compelling new television drama series that celebrate our diverse and multicultural society.

Open to both new voices and established content creators, Pitch to Pilot has a two-stage development process. From the 48 applications received, four projects received \$20,000 each for development, with teams then given the opportunity to pitch for further development. One successful project received an additional \$20,000 to continue development.

## Digital Originals

In August 2019, SBS and Screen Australia called for applications seeking to identify and develop up-and-coming writers from less represented communities, with the aim of lifting diverse talent and creating bold new scripted content for SBS On Demand.

Ten projects were selected for the workshop, led by two mentors: Anna Dokoza, Australian television director and producer, and Ryan O'Connell, writer, producer and star of the Emmy-nominated Netflix short-form series, *Special*. The workshop focused on short-form narrative writing skills, as well as developing projects that align with the SBS Charter and the SBS On Demand platform.

Projects had to be of a scale suitable for online audiences – immediately compelling, creatively outstanding and risk-taking in their nature.

## R.I.D.E. Feature Film Fund

In June 2019, SBS, Screen Queensland and Madman, together with The Post Lounge and Media Super, launched the R.I.D.E. (Respect, Inclusion, Diversity, Equality) Feature Film Fund, a career-making opportunity for Queensland talent from under-represented backgrounds to develop and produce a \$1.5 million dollar feature film every year for three years.

The initiative is Australia's largest feature film fund partnership, and three projects showcasing diverse stories commenced development in the 2019-20 reporting year.

In May 2020, it was announced that R.I.D.E. is open once again and now seeking applications at any time.

### **Supporting the Indigenous production sector**

SBS remains committed to creating more production opportunities for Indigenous media practitioners, offering a range of career support, internships and development opportunities.

In 2019-20, NITV continued to work to grow pathways specifically for Indigenous practitioners, launching several new initiatives with state and federal screen funding agencies, enabling the channel to increase content created by and for Indigenous Australians. See page 32 for more information.

# Subtitling and Access Services

To provide multilingual and multicultural television services that inform, educate and entertain all Australians, SBS's television services include captioned and audio described programming in English, as well as the subtitling of non-English programming.

## Subtitling

Subtitles enable audiences, regardless of their cultural provenance, to access in-language programming shown on SBS.

Programs in a language other than English (other than *WorldWatch*) are made accessible to a wider Australian audience through English subtitles. SBS predominantly uses subtitles, rather than voice over or dubbing, as subtitling retains the linguistic and cultural integrity of the original programs and allows for effective cross-cultural communication.

In the last 12 months, SBS increased the volume of subtitling of SBS's original television productions so that multicultural communities can enjoy more TV programs in their first language, alongside SBS's unrivalled in-language radio services.

Among this offering, series such as *The Hunting* and *Filthy Rich & Homeless* were subtitled into Arabic and Simplified Chinese.

## Audio Description

SBS is committed to making its content accessible to all Australians, and recognises that audio description can provide meaningful benefits to blind or vision-impaired Australians by increasing access to these stories.

SBS launched audio description services on 28 June 2020, following a trial of its services from 5 April 2020, and is providing an average of 14 hours of audio described programming each week. SBS broadcast a total of 143.5 hours of audio described programming on SBS and SBS VICELAND during this trial period as it obtained feedback from audiences.

See page 64 for further information about SBS's audio description offering.

### SBS

**Closed Captions:** 6,327 hours of closed captions

**Subtitles:** 1,026 hours of programs with subtitles

**Re-narration:** 9 hours of re-narration into English

### NITV

**Closed Captions:** 941 hours of closed captions

**Subtitles:** 540 hours of programs with subtitles

### SBS VICELAND

**Closed Captions:** 1,936 hours of closed captions

**Subtitles:** 796 hours of programs with subtitles

**Re-narration:** 1 hour of re-narration into English

### SBS World Movies

**Closed Captions:** 1,799 hours of closed captions

**Subtitles:** 3,956 hours of programs with subtitles

### Digital and Online

**Closed Captions:** 8 hours of closed captions

**Subtitles:** 465 hours of programs with subtitles\*

\* Only includes programs subtitled in-house by SBS.

# SBS Radio and Language Services

In 2019-20, SBS Radio remained the world's most linguistically diverse public broadcaster, delivering cross-platform services in 68 languages to the many Australians who speak a language other than English at home. SBS's services are not just about helping new migrants settle, they also help people maintain and pass on their culture to future generations.

**The dual national crises of the 2019-20 bushfire season and the COVID-19 pandemic brought to the forefront the unique value of SBS's multilingual news and information services. SBS became an essential source of coverage for the nearly five million Australians who speak a language other than English at home.<sup>64</sup>**

## Digital acceleration

The launch of 63 new language websites in August, and a continued focus on developing digital content skills saw record numbers of Australians engage with SBS Radio and online language content in 2019-20. Of the 3.6 million average monthly unique visitors to SBS Radio and language websites, local audiences grew 27 per cent.<sup>65</sup>

Continuing SBS's drive to innovate, be audience-centric and service users on their preferred devices, the newly launched language websites were developed with a mobile-first design. More than 88 per cent of visits to language website content in 2019-20 were through a mobile device.<sup>66</sup>

Audio consumption saw accelerated growth in 2019-20 across SBS-owned and third-party digital platforms. More than 4.7 million audio plays and downloads were recorded on average every month – a 43 per cent increase on the previous financial year.<sup>67</sup> More SBS podcasts than ever were downloaded, with over 2.3 million episodes per month accessed by audiences – an increase of 51 per cent year on year.<sup>68</sup>

As the COVID-19 pandemic began to unfold, audiences engaged with SBS Radio and language content as a trusted source of information. In March 2020, a record-breaking 2.8 million podcast episodes were downloaded in the month.<sup>69</sup> The most popular SBS podcasts for the year overall were SBS French, SBS Italian and SBS *World News Radio*.

During the COVID-19 pandemic in March, the SBS Radio app received record engagement with over 759,000 audio plays,<sup>70</sup> with audiences seeking the latest COVID-19 news and information in their preferred language.

## COVID-19

The Audio and Language Content (ALC) team's coverage of COVID-19 began in January 2020, as first news of an outbreak in China caused concern amongst SBS's Chinese-speaking audiences.

Spearheaded by local community and homeland coverage by the SBS Mandarin, Cantonese, Korean and Italian teams, ALC continued to assist audiences to make sense of the developments in February 2020 as the threat of the outbreak to Australia became apparent. From the outset, the language teams' access to unique and distinctive perspectives enabled SBS to share important insights and explore the 'real-people' impacts of the outbreak.

ALC stories from this period included testimonials of Chinese, Korean and Italian-speaking Australians quarantined overseas. On radio, there was increased talkback for audiences to voice their concerns, discuss reactions in the community and share personal stories of people on the front line tackling the outbreak.

64. Australian Bureau of Statistics, 2016 Census.

65. Adobe Analytics, SBS Production, Unique Visitors + Australian Unique Visitors; 01/07/2019 – 30/06/2020.

66. Adobe Analytics, mobile devices, unique visitors.

67. Adobe Analytics, Audio Play; Google Analytics, Total Events. Feedpress, Unique Downloads. Soundcloud, Listens. Spotify, Starts. Whooshkaa, Listens. TuneIn, Session Starts, Streamguys, Stream Starts; July 2019 to June 2020.

68. Feedpress, Podcast Downloads; 01/07/2019 – 30/06/2020.

69. Feedpress, Podcast Downloads; 01/03/2020 – 31/03/2020.

70. Adobe Analytics, SBS Radio App, Audio Play; 01/03/2020 – 31/03/2020.

overseas – through interviews with nurses, doctors and researchers looking for safe treatments.

In March, as Australian restrictions commenced, ALC launched the *SBS Multilingual Coronavirus Portal*, a single destination for translated fact sheets and accurate news coverage in 63 languages.

The purpose of this 'one-stop shop' was to make it easier for audiences to discover and navigate up-to-date health information, understand the restrictions and their purpose, dispel misinformation, and explore stories which provided inspiration and hope for audiences.

As Australians 'stayed at home', SBS's language teams helped audiences cope with the financial and psychological upheaval and provided important information to address concerns about school education, family violence and shopping safely.

Audience and stakeholder engagement with SBS's multilingual and multiplatform response was immediate and positive, with 83 per cent of key SBS community stakeholders aware of SBS's Multilingual Coronavirus Portal and 96 per cent of them finding it valuable or very valuable.<sup>71</sup> Community organisations across the country, along with state and federal governments, reached out to SBS for assistance in delivering key messages to Australians who speak a language other than English and to access SBS's

COVID-19 factsheets, explainers, news stories, videos and infographics for their networks and communities.

An example of SBS's close collaboration with stakeholders was the 'Coronavirus explained' videos in 59 languages, where SBS collaborated with the Federal Department of Health to capture the key health and safety messages. As at 30 June, the videos had been viewed more than 600,000 times across SBS On Demand, ALC Facebook sites and the SBS Australia YouTube channel.

To generate awareness and assist audiences, ALC established a 'virtual' project team with SBS Creative Labs to produce multilingual infographics to complement online articles and share on social media. Produced in up to 63 languages, the infographics reinforced key messages such as the need for social distancing during Easter and Ramadan, travelling safely, domestic violence and the availability of COVID-19 testing.

ALC and SBS Creative Labs also created multilingual data visualisations to track COVID-19 statistics nationally and by state, together with a mapping tool which enabled audiences to explore the outbreak around the world. The visualisations were translated for ALC's largest digital audiences – Korean, Cantonese, Mandarin, Nepali, Spanish, Italian, Arabic, Vietnamese and English.

## 2019-20 bushfire coverage

News and information about the severity of the drought conditions around Australia, and the associated bushfire risk, was a continuing focus of SBS's in-language coverage in 2019-20.

In preparation for the summer bushfire season, multilingual content was focused on two key areas – the need for individual bushfire plans and the health impacts of summer weather.

As the bushfire threat became real with fires across NSW and Victoria starting earlier than in previous seasons, SBS language teams responded with a story-led approach utilising audio, text, video and images to communicate the loss of life, the impact on animal populations, and the toll on regional communities and volunteer firefighters battling the blazes.

71. The Exchange; SBS Community Brand Tracker: June 2020.

To complement breaking news and explainer content, SBS Radio coverage amplified unique and inspiring stories about individuals and community organisations who were 'giving back' to the wider community through volunteering their time and resources to assist those on the frontline, mending fences on rural properties, crafting mittens for injured koalas, and preparing food for emergency services workers and victims.

### Activations and Community Engagement

SBS celebrated a love of learning languages and language retention with the fourth *SBS National Languages Competition* in 2019. To coincide with the United Nations' International Year of Indigenous Languages, SBS partnered with First Languages Australia to promote Indigenous language learning, delivering a significant increase in the number of Aboriginal and Torres Strait Islander entries.

Overall, 96 languages were represented through the entries (up from 82 in 2018). The awards ceremony was hosted in the SBS offices in Sydney with the winners and their families in attendance along with key stakeholders and Julian Leaser MP, Federal Member for Berowra.

SBS Radio engaged with audiences in their communities through community festivals, fairs, sporting events, stakeholder functions and community meetings across Australia. The first six months were busy with festivals including Diwali and the Moon Festival in October.

SBS also attended the National Multicultural Festival in Canberra in late February 2020, engaging with many communities and obtaining interviews with key community members.

With the onset of COVID-19 in early March, all face-to-face engagement opportunities were postponed or cancelled, including Lunar New Year celebrations. The cessation of large public gatherings created an opportunity to reflect on key cultural moments through activations on SBS platforms, including competitions and lighter talkback on radio. This pivot to platform activations provided audiences with some light entertainment alongside the heavy news of the day.

Between July 2019 and February 2020, SBS undertook SBS community consultations. Five language communities were hosted in Sydney and Melbourne, to seek feedback about SBS's language services and to gain deeper insight into these communities.

SBS Radio was also extensively involved in the biennial Federation of Ethnic Communities Councils of Australia (FECCA) Conference in Hobart in October. See page 59.

### SBS music channels

With millions of Australians working from home during the COVID-19 pandemic, there was an increase in listening to SBS music channels – SBS Chill, SBS PopDesi and SBS PopAsia.

In March, SBS Chill was positioned as your 'work from home' radio station with a social, on-channel radio and TV promotional campaign. In total, more than six million stream starts were recorded in 2019-20,<sup>72</sup> with audiences accessing SBS music stations via the SBS Radio app, SBS website, Digital Radio (DAB+), DTV and third-party audio aggregator platforms, such as TuneIn Radio and iHeart Radio.

72. Streamguys, SBS Chill + SBS PopDesi + SBS PopAsia, Stream Starts; 01/07/2019 – 30/06/2020.

# Engaged Audiences

SBS continues to connect with Australians across television, radio, podcasts, SBS On Demand, online, apps and emerging platforms. Creating an experience that is discoverable, personal and accessible is a priority, enabling audiences to find and enjoy the full range of SBS's distinctive programs and services.

# Engaged Audiences

In 2019-20, SBS enjoyed audience growth across its culturally and linguistically diverse (CALD) suite of programs and services, trusted news and current affairs, and documentary, drama and food genre programs.

While linear TV audiences continued to decline across the market, in 2019-20, SBS reached 11.9 million Australians on TV each month, with an 8.7 per cent prime time metro share, up 0.9 share points on the prior year.<sup>73</sup>

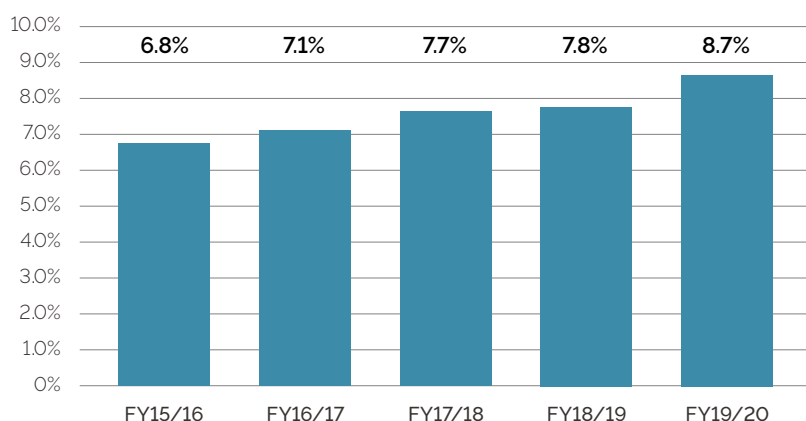
SBS retained audiences across the network on TV and radio, and continued to engage more Australians on its digital platforms. Compared with other free-to-air broadcasters, SBS leads the market in terms of digital video consumption as a share of its total video consumption. In 2019-20, more than 70 million hours<sup>74</sup> of programming was streamed on SBS On Demand.

SBS reaches more than five million Australians each month online<sup>75</sup>, with 18 million monthly unique browsers<sup>76</sup> across SBS websites. In 2019-20, SBS also grew to have more than 8.2 million registered users across its digital platforms.<sup>77</sup>

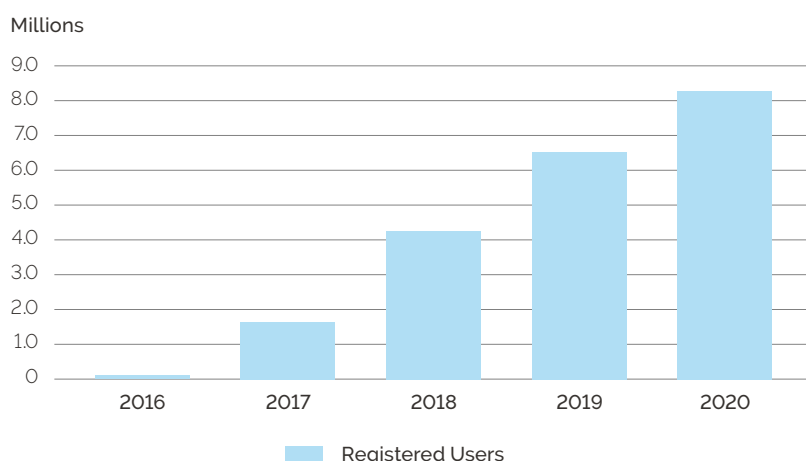
In 2019-20, SBS also undertook reviews of its digital products to simplify the user experience and help audiences discover and engage with more SBS content, by enabling greater visibility of related content.

## SBS Network FTA Metro Share

Total Individuals, 1800-2400



## Registered Users across SBS Digital Platforms



## Audience-led evolution

SBS exists for all Australians and is focused on improving the experience of its diverse audience across all platforms. Through a range of research and engagement activities in 2019-20, SBS sought to better understand audience behaviours, to deliver the greatest impact across its content and services.

This focus on audience experience and acting on insights from a deep understanding of audience expectations helped to improve audience retention, with an increase of 19 per cent in average monthly users across SBS's digital platforms when compared with 2018-19.

73. OzTAM + RegTAM, SBS Network, Sun-Sat, 01/07/2019-30/06/2020, Combined 5min Cons Reach + FTA Shares, Total Individuals, Consolidated 28.

74. OzTAM VPM Database, SBS, Live + VOD, 01/07/2019-30/07/2020.

75. Nielsen Digital Content Ratings - Monthly; July 2018 - April 2020; All People 2+ unless otherwise stated; Content type - Text Only; Unique Audience.

76. Adobe Analytics (SBS Production); sbs.com.au and SBS On Demand; July 2018 - June 2020; Unique Browsers + Chapter Views.

77. Janrain SBS Registered Users as at 30 June 2020.

## SBS Meet the Audience

Being 'audience obsessed' is one of SBS's core values. In 2019-20, SBS engaged directly with audiences through monthly Meet the Audience sessions, inviting audience members (both viewers and non-viewers of SBS) in metropolitan and regional locations to meet with employees from many parts of the organisation. This forum is an opportunity for SBS to gather valuable observations and insights directly from audience members. The insights help to inform content, product and marketing decisions.

Meet the Audience events were put on hold from March 2020 due to the COVID-19 pandemic.

## The Exchange Panel

SBS continued to engage with audiences through the Exchange Panel, an online community of more than 15,000 panellists – many of whom have an interest in SBS. In 2019-20, the NITV audience panel grew to more than 3,000 panellists, allowing the organisation to obtain valuable feedback from Aboriginal and Torres Strait Islander peoples, as well as passionate non-Indigenous audiences.

The Exchange Panel facilitated a diverse range of studies across 2019-20, including reviewing pivotal content moments for SBS, such as the Sydney Gay and Lesbian Mardi Gras, *Eurovision Song Contest 2019*, *The Handmaid's Tale*, and *Struggle Street* season three, as well as research to help understand

perceptions and engagement with digital platforms. Additional studies focused specifically on audiences from LOTE backgrounds.

More than 100 activities were conducted, and 40,000 responses were collected from online communities that truly reflect Australia's multicultural society, with a strong representation of members born overseas and one in three respondents speaking a language other than English.

## SBS Brand Health

SBS monitors awareness of its brand, and the impact of its content on audiences via bespoke research, including SBS Brand Pulse, a monthly survey to gauge audience perceptions. Overall, SBS brand awareness has remained very strong, with 76 per cent of Australians aware of the brand and 77 per cent believing that "it's good that SBS exists".<sup>78</sup>

The SBS Brand Pulse provides confirmation from a nationally representative sample of respondents that SBS is delivering against its core purpose and continues to provide relevant content and services to Australian audiences. The research gives the organisation a current view of media consumption habits and explores perceptions of SBS and its different services, guiding programming decisions to ensure SBS continues to meet audience needs.

## SBS On Demand

SBS On Demand, Australia's most diverse streaming service, provides audiences with a truly universal library of more than 9,000 hours of dramas, documentaries and movies.

Sixty-one per cent of all content on the platform is culturally and linguistically diverse, and more than 50 per cent of all premiere and exclusive dramas available are in a language other than English. 2019-20 saw more than 1,500 hours of premiere and exclusive content in languages other than English added to the platform – a 63 per cent increase on the previous year.

The diversity of SBS On Demand's content offering is critical to its growth in consumption, with 27 of the top 50 titles on the platform being culturally and linguistically diverse, and 12 of the top 50 in a language other than English.

Building on SBS's commitment to better serve Australia's diverse communities, SBS On Demand increased its offering of subtitled, commissioned, local Australian stories in Arabic and Simplified Chinese. Over 200 hours of content were subtitled, including SBS commissions such as *The Hunting*, *Untold Australia*, *Child Genius*, *Where Are You Really From?*, *Marry Me Marry My Family* and 41 episodes of *Insight*. Popular acquired content that was subtitled for SBS On Demand included *Years & Years*, *The Handmaid's Tale* and *The Little Drummer Girl*. For more information about SBS's subtitling offering, see page 41.

78. SBS Brand Pulse, The Exchange Nationally Representative Panel, May 2020.

In addition to an increased focus on serving multicultural communities on the platform, SBS On Demand also supported culturally diverse audiences through the curation of a series of themed collections to mark significant community celebrations and events, including:

- Rainbow Pride movie collection to coincide with the Sydney Gay and Lesbian Mardi Gras.
- Chinese movie collection to mark Lunar New Year.
- 'Voice Treaty Truth' documentaries and movie collection to mark NAIDOC Week.
- 'Always Will Be' Indigenous documentaries and movie collection to mark January 26.
- NITV and SBS on Demand curated a special collection of films and TV programs that explored the issues and themes raised through the Black Lives Matter movement.
- Collection of documentaries to mark Harmony Day.
- A slate of Warwick Thornton works and a collection of Indigenous films, documentaries and series to mark Reconciliation Week.
- Collection of films for Refugee Week, in partnership with The Immigration Museum, connecting audiences to the lived experiences of refugees.
- Collections to support Australians in COVID-19 lockdown, including:

- Collection of movies curated by the Sydney Film Festival Director.
- Collection of family movies from around the world.

The availability of full box sets is increasingly vital in the streaming environment, allowing audiences to consume content at their own pace. Full box sets of *The Bureau*, *Bad Banks*, *Cardinal*, *Medici* and *Below The Surface* returned to the platform to coincide with new seasons in 2019-20, while in-language titles like seminal Nordic Noir series *The Bridge* and SBS originals like *East West 101* were made available to stream in full for the first time.

SBS continues to bring its high profile, broad appeal series to audiences sooner, by fast-tracking content to SBS On Demand immediately after international broadcast, rather than viewers having to wait for an appropriate prime time slot. In 2019-20 *The Handmaid's Tale*, *Brooklyn Nine-Nine* and *Homeland* were all delivered to audiences this way.

In 2020, SBS On Demand also premiered new seasons of *The New Pope* and international blockbuster *Das Boot*, as well as in-language dramas like *Baghdad Central*, *Wisting* and *Agent Hamilton* ahead of their SBS linear broadcast, to meet changing audience expectations and demands as streaming becomes an established viewing behaviour.

#### SBS Short Film Festival

In September 2019, SBS On Demand launched the SBS Short Film Festival, showcasing 13 original short films from teams of diverse filmmakers across

the country. The SBS Short Film Festival was the product of the Short-Form Content Initiative, a commitment to providing increased opportunities for Australian creatives from diverse communities.

Partnering with five of Australia's screen agencies, the initiative aimed to increase the career development opportunities within diverse groups; all films featured Australian creatives from underrepresented societies, including those from multicultural, Indigenous and LGBTIQ+ communities, and those living with disabilities.

The films explored an array of formats, subjects, topics and talent. Some films highlighted the importance of friendship, family, culture and food, while others tackled topical issues such as the removal of Aboriginal and Torres Strait Islander children from their families in the 1950s.

#### Technology and Product Enhancements

SBS also became the first media operator in Australia to offer in-language login and navigation on SBS On Demand, in Chinese and Arabic with more languages to come, significantly extending the utility of SBS's language investment.

This was part of a much bigger strategic focus for SBS – super-serving communities and extending SBS's commitment to multicultural audiences. The new login service will not only benefit new Australians but will also support the needs of a rapidly ageing population, given that, as people get older, they tend to revert to their first language.

It also enables advertisers to authentically connect with communities in their first language and via SBS's growing digital video assets.

SBS On Demand saw major updates released on Apple TV, Foxtel, connected TVs and Telstra TV over the course of 2019-20, driving increased engagement and revenue:

- The Apple TV application was updated to provide a cleaner, richer user interface making it easier for users to find what they are looking for as well as providing additional multilingual support. After the launch of the update in April 2020, the App Store rating increased from 2.6 to 3.6 (out of 5) by June.
- SBS On Demand on Telstra TV was updated in March 2020, with an immediate positive impact on video completion rates, averaging 88 per cent in March and April, which is significantly higher than almost all other platforms.
- For the first time, SBS On Demand became available via Foxtel's IQ3 and IQ4 set top boxes, bringing its diverse catalogue to greater audiences. Just one month after launch in May 2020, Foxtel was accounting for three per cent of consumption on set top boxes.<sup>79</sup>

- SBS On Demand on connected TVs was updated to include an improved user interface that makes it easier to distinguish between content types when browsing as well as adding related content recommendations, further enhancing the personalised experience.

With the increased interest in news and current affairs in response to the COVID-19 pandemic, SBS fast-tracked the implementation of simulcast live streaming on all platforms. Now SBS On Demand audiences can access the SBS linear channels alongside the extensive on demand catalogue.

### SBS Radio and Language Services

SBS Radio and language audiences are one of the most mobile-centric audiences across the SBS online network with more than 88 per cent of all language websites being consumed via a mobile device.<sup>80</sup>

To support an improved experience for these audiences, SBS launched Accelerated Mobile Pages (AMP) for some SBS Radio and language content in June 2020 with early data showing strong engagement with content via this platform. See page 51 for further information.

Audio content consumption grew by 43 per cent in 2019-20, with nearly 4.7 million audio plays per month on average.<sup>81</sup> Record numbers of SBS podcast episodes were downloaded, at an average of 2.3 million episodes each month – an increase of 51 per cent year on year.<sup>82</sup>

In August, SBS launched one of the world's most linguistically diverse editorial websites with a mobile focused design, improved search engine optimisation (SEO) and content discoverability. Content is available in 68 languages which audiences can toggle to from English. A new audio player, live radio alert banner and translation toggle were also included in the launch.

Internal efficiency improvements for editors, such as Content Management System workflow changes, enabled SBS Radio editors to translate News and Current Affairs features and articles more easily. This helped reduce content duplication across SBS websites and enabled audiences to find content more easily.

### News and Current Affairs

Daily audience traffic to SBS's News and Current Affairs online platforms reached record levels in 2019-20, highlighting a significant opportunity to further increase audience engagement and leverage the trust audiences have in SBS News to reach the full potential of the digital products.

79. Adobe Analytics, SBS Production, Chapter Views + Unique Visitors: 01/07/2019 – 30/06/2020.

80. Adobe Analytics, mobile devices, unique visitors.

81. Adobe Analytics, Audio Play. Google Analytics, Total Events. Feedpress, Unique Downloads. Soundcloud, Listens. Spotify, Starts. Whooshkaa, Listens. TuneIn, Session Starts. July 2019 to June 2020. Streamguys, Stream Starts. July 2019 to June 2020.

82. Feedpress July 2018 to June 2019 vs July 2019 to June 2020 Podcast downloads.

The *SBS World News* digital platform has increased traffic to the website, which peaked during 2019-20 as the eleventh most popular news website among Australian audiences.<sup>83</sup>

The Accelerated Mobile Page (AMP) functionality saw 6.1 million unique visitors enjoy the faster page load speeds the technology offers in the last quarter of 2019-20.

Unique visitors increased 40.8 per cent year on year to 37.1 million, and consumption hours increased 71.7 per cent year on year to 7.8 million. Time spent on the website has also increased year on year. The Accelerated Mobile Page (AMP) functionality saw 6.1 million unique visitors enjoy the faster page load speeds the technology offered in the last quarter of 2019-20.<sup>84</sup>

During the COVID-19 pandemic, SBS also delivered a new feature for SBS News – ‘Liveblog’ – within six weeks, after improvements to SBS’s digital capabilities.

## Sport

In 2019-20, SBS Sport focused on its digital strategy. New partnerships with the NBL, NBA and WNBA provided an opportunity to engage and entertain Australians through the global sport of basketball across SBS’s digital platforms. The SBS Sport Basketball hub was launched as the digital home for game highlights, condensed mini games, interviews, features and a variety of additional NBL, NBA and WNBA content.

The 2019 Tour de France provided audiences with more ways to experience the Tour through SBS’s multiplatform digital offering. Coverage delivered 2,463,000 video chapter views across SBS’s digital platforms including the SBS Tour Tracker app.<sup>85</sup> Exclusive and unique digital content produced for the Cycling Central website and social media profiles delivered growth and audience engagement throughout the event. To reach broader audiences and further engagement through social media, SBS Sport produced a dedicated Tour de France live Twitter show hosted by Mike Tomalaris, complementing the live race coverage and connecting with audiences via interactive conversations during the event.

Weekly Facebook Live shows hosted by Lucy Zelić continued to be a regular feature of SBS’s football offering via *The World Game* Facebook profile. The show connects diverse multicultural audiences through a variety of football conversations on SBS’s social channels, creating a two-way, interactive conversation with audiences.

In 2019-20, SBS Sport delivered more than 2.2 million consumption hours via live stream and provided an extensive catalogue of catch-up content for audiences.<sup>86</sup>

## Online sites

### SBS Voices

SBS Voices champions emerging writers from culturally and linguistically diverse (CALD) backgrounds, particularly women, exploring issues relevant to their lives in contemporary Australia through an ongoing partnership with Sweatshop, a diverse writers’ collective in Bankstown, and an Asian-Australian Emerging Writers program.

In the past year, the website has increasingly focused on social video production, showcasing the talent of emerging CALD writers. With lockdowns due to COVID-19, the team switched focus to user-generated content. Videos were created while in isolation, exploring topics including the impact of the pandemic on mental health and relationships. Top-performing content included a video to support the Sydney Gay and Lesbian Mardi Gras about same-sex couples, which had a Facebook reach of 1.5 million and 906,000 views. Another video on the topic of men and housework reached 1.2 million, with 623,000 views.

SBS Voices continued to provide key editorial support for SBS’s flagship commissioned programs including *Struggle Street*, *Filthy Rich & Homeless* and *Marry Me Marry My Family*, extending the discussion on important social issues through social content, features and video.

83. Nielsen Digital Ratings Monthly, March 2020, Category – News and Information, People 2+, Unique Audience.

84-86. Adobe Analytics, SBS Production, Chapter Views + Unique Visitors; 01/07/2019 – 30/06/2020.

In 2019-20, the website attracted more than six million unique browsers and 9.5 million page impressions. Social media video views increased 38 per cent to 5.4 million views, up from 3.9 million. Facebook page likes increased from 79,000 in June 2019 to 91,000 in May 2020, an increase of 15 per cent.<sup>87</sup>

### SBS Food Online

2019-20 was the SBS Food site's best-performing year to date. The site hit 34 million page views (up 16 per cent year on year) and 15 million unique visitors (up 13 per cent year on year).<sup>88</sup>

The site refreshed its content offering alongside the relaunch of SBS Food (Ch. 33) by cross-promoting food commissions and acquired series, and building on the recipe catalogue which now features more than 10,000 recipes.

SBS Food online continued to support a range of network priorities, including *Mastermind*, *Filthy Rich & Homeless*, *Eurovision*, and *Mardi Gras*, and launched a dedicated SBS Food Recipes Facebook Group to engage new local audiences.

SBS worked with UNICEF to create bespoke video content and editorial for the #CookForSyria campaign with Adam Liaw, and developed, shot and produced a short-form video series *That's Not How You Say It* to align with SBS's National Languages Competition in August 2019. This social

video series received more than 100,000 video views and featured as part of the National Languages Competition awards ceremony.

SBS Food partnered with the Refugee Council of Australia (RCA) in June 2020 to highlight culturally and linguistically diverse voices and refugee stories, under the theme of 'share a meal, share a story', with content including videos and recipes from RCA ambassadors.

### The TV Guide

SBS's TV Guide continued to deliver engaging editorial for passionate communities across movies, documentaries and drama, also producing dedicated program pages for SBS's commissioned content. The original content garnered an average of 1.3 million page views, and in turn, delivered strong referrals to SBS On Demand.

The Guide's podcast team focused on deepening audience engagement with SBS content, offering an intimate way to communicate with viewers. The award-winning *Eyes on Gilead* podcast – a companion to *The Handmaid's Tale* – charted globally and received five-star reviews on iTunes. During its 2019 season, it ranked as the #1 *Handmaid's Tale* podcast in the world, and fans of the podcast booked out a 500-capacity theatre in three days, for a season finale live podcast recording.

## Digital Marketing

Digital marketing activity continues to support SBS's objectives in helping audiences to find and enjoy programs and services, and drive digital growth. In 2019-20, Search Engine Optimisation (SEO) contributed to 40.3 per cent of active users to sbs.com.au across the year (an increase of 4.7 per cent from 2018-19). Search has overtaken social media as the leading source of unique visitors to the SBS network.

The introduction of Accelerated Mobile Pages (AMP) across SBS News on mobile improved search rankings across the entire network. This contributed to a growth in search visits and unique visitors, up 89 per cent from the second quarter to the third quarter in 2019-20.<sup>89</sup> SBS News stories consistently occupied top search results on mobile devices for highly competitive topics, since SBS launched AMP.

## Social Media

The 2019-20 social media strategy led to engaged audiences on more platforms, delivering more Australian traffic to the SBS website, and providing a space to build trust with deeper audience connections. This strategy has so far increased engagement on key platforms by 39 per cent and delivered over 16 million Australian unique visitors to the SBS website.<sup>90</sup>

87-90. Adobe Analytics, SBS Production, Chapter Views + Unique Visitors; 01/07/2019 – 30/06/2020.

SBS maintains multiple accounts across seven social media platforms, reflecting SBS's commitment to connect with a diverse range of audiences and communities, wherever they are.

SBS maintained a strong presence on Facebook and Twitter with frequent posts, bespoke short-form videos, and live social coverage of global and local breaking news, as well as SBS broadcast events including the Sydney Gay and Lesbian Mardi Gras and *Eurovision – Australia Decides*.

Facebook remains SBS's primary social media platform. In 2019-20, SBS published more than 161,000 Facebook posts, generating more than 35 million engagements.

Key SBS brands have also contributed to increased output on YouTube, Instagram, and LinkedIn. SBS's Instagram accounts saw a 39 per cent increase in total engagement, led by SBS News, SBS Australia, NITV, and SBS Food. On YouTube, SBS Australia's account has almost doubled its Australian views, boosted by content including SBS On Demand trailers and SBS Sport's NBL match recaps.<sup>91</sup>

In 2019-20, SBS's social media channels delivered a 21 per cent increase in Australian unique visitors to sbs.com.au, boosted by exceptional and long-running news events such as the Australian bushfires and COVID-19.<sup>92</sup>

SBS continues to prioritise social media comment moderation with ongoing resourcing and best-practice training to protect its online communities. This mitigates the risk of inappropriate comments, including hate speech, and legal liability in social media comments on SBS posts, and provides a safer platform for audience engagement.

These efforts have maintained a strong stance against hate-speech appearing under any SBS social posts. This is crucial when so much of SBS's content is about providing a diversity of perspectives. SBS is a highly trusted brand, and SBS will continue to ensure that trust extends across the network's social media presence.

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91, 92. Adobe Analytics, SBS Production, Chapter Views + Unique Visitors; 01/07/2019 – 30/06/2020.

# Inspired Communities

For more than 45 years, SBS has played a vital role in informing and shaping Australia, not only meeting the needs of multicultural communities and First Nations people, but helping all Australians explore and celebrate Australia's diversity. In 2019-20 SBS continued to strengthen its connection to communities – central to its trusted position with audiences – through a range of partnerships, initiatives and ongoing engagement activities.

# Inspired Communities

**In 2019-20, through partnerships and engagement initiatives, SBS connected directly with communities and extended its exploration of national issues including social inclusion, homelessness and regional disadvantage, disability, digital safety, gender equality and the celebration of Aboriginal and Torres Strait Islander cultures.**

SBS's engagement with communities was transformed by the advent of COVID-19, as the organisation sought new ways to connect with stakeholders and to ensure its services remained relevant and valuable, particularly during this critical time. Supporting partners, communities and charities affected by the crisis, and connecting communities and stakeholders across Australia with vital information available via the SBS Multilingual Coronavirus portal and SBS News, dominated activity in the first half of 2020. As Australians were separated due to physical distancing and travel restrictions, SBS demonstrated to communities its important role in fostering greater inclusion and connectedness through its content, services and activities.

## **SBS: Meet the Broadcaster series**

In 2019 the SBS: Meet the Broadcaster event series brought together creative, community and government stakeholders across Australia, to hear about SBS content, services and strategies.

The SBS leadership team, including members of the Board and executive, travelled to Darwin, Brisbane, Cairns, Adelaide, Melbourne, Hobart, Perth and Sydney to connect with stakeholders. The series was attended by over 500 production partners, funding bodies and creatives, and community representatives, multicultural bodies, SBS and NITV partners, peak community groups, and political representatives from the local, state and federal level.

Feedback was overwhelmingly positive, with a post-event survey demonstrating the value of the Q&A sessions to stakeholders, along with the opportunity to meet the team and learn about ways for the community to engage with SBS and share stories that often go unheard. Attendees were asked to list three words they would use to describe SBS. "Diverse" appeared the most across the survey results, followed by "inclusive", "informative", "multicultural", "innovative" and "entertaining".

## **Economic benefits of social inclusion**

In August 2019, SBS launched a report it commissioned from Deloitte Access Economics, examining the positive economic outcomes of improving social inclusion in Australia.

The report provided new quantitative modelling, data and analysis, demonstrating that an annual \$12.7 billion economic dividend can be generated from improvements across five areas of inclusion: workplace productivity,

employment outcomes, mental and physical health, the cost of social services and inclusive growth.

The research supports SBS's purpose and content strategies, and reinforces the importance of its commitment to the SBS Charter to positively influence social inclusion.

## **SBS Outreach**

SBS Outreach extends the reach and impact of SBS content through initiatives designed to engage communities, as well as meaningful collaborations with educational institutions that aim to support further learning and inspirational education resources that bring SBS into the classroom.

In October 2019, SBS Outreach developed materials to support the third season of *Struggle Street*, with partners including The Matilda Centre for Research in Mental Health & Substance Use at the University of Sydney, Social Policy Research Centre at UNSW, and Charles Sturt University (Wagga Wagga campus). Exploring themes from the series, these materials focused on the realities of living on the land and drew attention to mental health issues for rural communities and the hidden impacts of the drought.

The Outreach team also worked with corporate partners to deliver a screening and panel discussion in June 2020 about lived-experiences of homelessness as part of the third season of *Filthy Rich & Homeless*.

## SBS Learn

SBS Learn is the education function of SBS, dedicated to providing students and teachers around Australia with educational resources linked to SBS documentaries, drama series, news and current affairs and other network productions. Resources are developed in accordance with the Australian schools' curriculum.

In 2019-20, there were more than 28,800<sup>93</sup> downloads of SBS Learn resources. In addition, over 17,500 printed resources were distributed to school, tertiary education and community contacts during the year.

In 2019, SBS Learn, in partnership with the eSafety Commissioner, created teacher resources to support acclaimed drama series, *The Hunting*. These resources, which dealt with complex matters relating to online safety for teens, have gone on to be the most popular on the SBS Learn platform and were praised by parents, teens, advocates and teachers.

SBS Learn is also the official education partner for NAIDOC Week, and delivered teaching resources in 2019, created by Indigenous curriculum writers in partnership with the National NAIDOC Committee. Feedback on the 2019 resources celebrated SBS's delivery of a resource that any teacher, regardless of their level of knowledge of NAIDOC or Aboriginal and Torres Strait Islander history, could use year-round in their classrooms.

*Everyone's Game* classroom resource was produced by SBS Learn in partnership with SBS Sport to celebrate diversity and women's football through classroom activities inspired by the FIFA Women's World Cup France 2019™. The resource brought the event into classrooms nationally to celebrate Australia's multicultural diversity, through the inspirational world game of football. This material was widely distributed and was designed to be adapted according to different teaching styles.

Other SBS Learn resources included *The Game Changers*, promoting excellence and inclusion in sport (in partnership with Sport Inclusion Australia) to celebrate INAS Global Games 2019, and *First Gear*, produced independently by SBS in partnership with ŠKODA and supported by Cycling Victoria and Australian Schools Plus, to celebrate the Tour de France and foster healthy, sustainable lifestyle choices connected to exercise and cycling.

The SBS Learn website had a digital overhaul in 2020, ensuring that SBS's renowned education resources are more accessible and easier to integrate into classrooms.

## Aboriginal and Torres Strait Islander communities

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In 2019-20, SBS engaged Aboriginal and Torres Strait Islander communities and continued in its aim of being the premier broadcaster of Indigenous content in Australia, while contributing to the growth of the First Nations production and media workforce. In 2019, SBS delivered the first year of a NAIDOC partnership with the National Indigenous Australians Agency and the National NAIDOC Committee, and continued preparations for a delayed NAIDOC Week in 2020 due to COVID-19.

### NAIDOC Week 2019

NAIDOC Week, celebrating the history, culture and achievements of Aboriginal and Torres Strait Islander peoples, is a significant calendar event for all Australians with strong connection to the SBS Charter.

Through agreement with the Department of Prime Minister and Cabinet and the National NAIDOC Committee, SBS is the official media and education partner of NAIDOC Week from 2019-2021.

SBS was successful in 2019 in positioning the network as the home of NAIDOC with a cross-network strategy to reach audiences across all platforms. The centrepiece of the NAIDOC Week offering was the exclusive live broadcast from Canberra

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93. Information taken from Adobe Analytics, SBS Learn dashboard for period 1 July 2019 to 30 June 2020, retrieved 1 July 2020.

of the *National NAIDOC Awards* on NITV, Facebook and SBS On Demand as part of a comprehensive multi-platform live event for the network.

Leading up to and during NAIDOC Week, SBS delivered engaging opportunities for audiences to consume NAIDOC-related content. Programming highlights included SBS's *Insight* which featured an all Aboriginal and Torres Strait Islander person panel and audience, hosted by NITV journalist Rachael Hocking, SBS-commissioned drama *Robbie Hood* which premiered on SBS VICELAND and SBS On Demand to significant critical acclaim, and the simulcast premiere of *Gurumul* on both SBS and NITV.

SBS audience analysis saw NAIDOC reflected strongly across the network, increasing both an awareness of the week, and familiarity and association between NAIDOC and SBS. SBS's involvement in NAIDOC Week 2019 was seen by audiences as having a very strong impact on the "promotion of cultural diversity" as well as "driving social cohesion".

NAIDOC Week in 2020 was postponed due to COVID-19 but SBS will continue its commitment to the celebration of First Nations culture at its rescheduled date in November 2020.

### Multicultural voices in NITV's Sunrise Ceremony

On January 26 2020, SBS and NITV invited three multicultural community leaders – Dr Casta Tungaraza, President of African Women's Council of Australia, Sheikh Wesam Charkawi, Founder of Abu Hanifa Institute and Ngọc-Tun Hoàng, musician, writer and human rights activist – to participate in NITV's Sunrise Ceremony. Guests were invited to share their perspectives on the significance of January 26 for their communities, bringing multicultural voices to the broadcast for the first time, reflecting on the similarities between Indigenous and multicultural experiences and encouraging reconciliation between recent and the oldest Australians.

### Reconciliation

#### SBS Reconciliation Action Plan

SBS's Reconciliation Action Plan (RAP) supports SBS's business plan, with practical actions that help to facilitate understanding, promote meaningful engagement, increase equality, and develop sustainable employment and business opportunities for Aboriginal and Torres Strait Islander peoples and the wider Australian community.

SBS published its first RAP in 2009 as a demonstration of a commitment to increasing awareness of the contribution of Aboriginal and Torres Strait Islander communities to Australian society, and to drive SBS's contribution to reconciliation.

SBS is currently in consultation and drafting Reconciliation Action Plan 5.

### Reconciliation Week 2020 – In This Together (27 May – 3 June)

In June 2020, Reconciliation Week was celebrated entirely online, due to COVID-19. SBS and NITV delivered a suite of content to mark the week.

Beyond its network programming, SBS celebrated and supported National Reconciliation Week through several activities, including partnering with FECCA to support their Reconciliation Week webinar, with *SBS World News* presenter Anton Enus moderating a conversation about reconciliation between multicultural communities and Australia's First Nations peoples. The virtual panel included Karen Mundine from Reconciliation Australia, Senator Pat Dodson and young multicultural activist Shahnoor Shah from FECCA.

As part of SBS's broader reconciliation response, NITV continued to deliver important news and programming for audiences, particularly in the wake of Black Lives Matter demonstrations, providing a unique and vital perspective for all Australians. See page 33.

### Media Reconciliation Industry Network Group (MediaRING)

Collaborating with other broadcasters, production companies, creative businesses and screen agencies, SBS continues to provide support MediaRING, an organisation that aims to empower the media industry to increase the presence of Aboriginal and Torres Strait Islander peoples in the sector.

### Reconciliation Film Club

SBS helps audiences celebrate Reconciliation Week, and other events in the national calendar, through the Reconciliation Film Club. Developed in partnership between SBS, NITV and Reconciliation Australia, the Film Club curates distinctive, celebrated content from NITV, and is designed to facilitate group viewing – in workplaces, education settings, and businesses, and is an opportunity to engage staff actively in their organisation's RAP plan.

While physical screenings were not possible in early 2020, virtual screenings were encouraged. SBS received over 120 requests for screenings in the lead up to and during National Reconciliation Week 2020 to develop deeper understandings of Aboriginal and Torres Strait Islander perspectives during this important week. This resulted in over \$27,000 raised which went directly into the hands of independent producers and Indigenous filmmakers.

This year, the Film Club was extended to include its first material from NITV's Indigenous News and Current Affairs program, *Living Black*, with a special Reconciliation Week episode with Senator Patrick Dodson.

### AusSMC Indigenous Media Mentoring Program 2020

Every two years SBS and NITV host the Australian Science Media Centre (AusSMC) Indigenous Media Mentoring Program at SBS Artarmon. The program brings together up to 12 Aboriginal and Torres Strait Islander scientists and researchers for media training, funded by AusSMC. Workshops include using voice, understanding media and radio and television interviews, held across two days.

This year's program, which was delivered in February 2020, was a great success and continues to be a useful support to Aboriginal and Torres Strait Islander science professionals to raise the profile of their work and increase representation in the sector.

### Garma Festival of Traditional Cultures

SBS continued its presence at the annual Garma Festival, held in north-east Arnhem Land in August 2019, with NITV an official media supporter. A team reported from the event with a focus on news and current affairs, producing six hours of content for use across platforms.

### First Nations Media Australia, Remote Indigenous Media Festival

First Nations Media Australia (FNMA) is the peak body for First Nations media, connecting approximately 40 Indigenous media organisations and many practitioners across the country. SBS, including NITV, has had a partnership with FNMA for a number of years.

SBS, including NITV, has had a partnership with FNMA for a number of years and attends FNMA events and conferences. Their biennial Remote Indigenous Media Festival was held on Waiben (Thursday Island), in 2019, bringing together over 150 Aboriginal and Torres Strait Islander media professionals to take part in workshops, stakeholder conversations and celebrations of the remote media community.

Three SBS and NITV staff attended and were joined each day by the local Thursday Island community who showcased their content and culture. The Festival intends to create more opportunities for collaboration between broadcasters, media and the communications sector.

### Little J and Big Cuz season 2 – Community Screening

In February 2020, SBS welcomed more than 40 teachers and students to the Museum of Applied Arts and Sciences, in Sydney's Ultimo, for a special preview screening of two episodes of *Little J and Big Cuz*.

Hosted by actor Aaron Fa'aoso, voice of the character 'Old Dog', the students enjoyed being the first audience for the episodes, which were screened pre-broadcast. The schools in attendance were Jarjums (in Redfern), Gawura (in the Sydney CBD), and International Grammar School (Ultimo).

## Corporate Social Responsibility

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As a multicultural and Indigenous broadcaster for all Australians, SBS recognises the social impact its work has on its employees, the community, the environment and the industry. SBS employees dedicate significant amounts of time, energy and resources to Corporate Social Responsibility (CSR) in their day-to-day roles; whether through the SBS Foundation, SBS's Reconciliation Action Plan, partnerships with community groups, SBS's cadetship programs or internal Employee Advisory Groups.

### SBS Employee Volunteer Program

SBS's volunteer program provides the opportunity for employees to contribute, connect and develop community relationships. This year's national volunteer week (18-24 May 2020) was themed "Changing Communities. Changing Lives". Unfortunately SBS was unable to physically connect with a volunteer program this year owing to the COVID-19 pandemic. However, SBS continued to strengthen its relationships and adapt to support Australians during COVID-19 through the SBS Foundation partnerships.

### SBS Foundation

Each year, the SBS Foundation supports not-for-profit and charitable organisations by providing free advertising airtime on SBS channels and platforms. SBS works together with Foundation partners to maximise the value of their allotted airtime and to explore opportunities aligned with broader SBS community engagement initiatives.

During the COVID-19 pandemic, SBS's community service announcement (CSA) delivery processes were fast-tracked. The focus was on ensuring campaigns for frontline service providers were rapidly deployed to support charities serving the most vulnerable communities, including services aiding mental wellbeing and safety support services that assist with food and shelter relief.

SBS's COVID-19 response assisted the following organisations by offering free airtime through the SBS Foundation partnership program:

- Support Act
- Swags Backpack beds for Homeless
- Odyssey House
- The Shepherd Centre
- The Healing Foundation
- Narcotics Anonymous
- The Big Issue
- Orange Sky Australia
- Relationships Australia

- RACS – Refugee Advice and Casework Services
- Meals on Wheels
- Diabetes Australia
- Asthma Foundation
- eSafety Commission public service announcements

### SBS Employee Advisory Groups

SBS is a purpose-led organisation driven by its Charter, with diversity and inclusion at its core. SBS's Employee Advisory Groups drive important initiatives to make a difference in the workplace and in the impact SBS has on society and the environment. See pages 79 and 87.

## Community and Stakeholder Engagement, Activities and Partnerships

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### INAS Global Games 2019

SBS was the official media and education partner of the International Federation of Athletes with Intellectual Impairments ("INAS") Global Games 2019, held from 12-19 October in Brisbane. Over 1,000 elite athletes competed in the INAS Global Games, attended by over 50 countries participating in ten sports: Athletics, Basketball, Cricket, Cycling, Equestrian, Futsal, Rowing, Swimming, Table Tennis and Tennis.

The INAS Global Games Opening Ceremony was hosted by *SBS World News* Presenter, Janice Petersen on 12 October at King George Square, Brisbane, attended by over 2,500 people including federal, state, local government representatives, partner organisations and the athletes, officials and international support teams.

Coverage of the games included SBS Sport providing a daily schedule, highlights package and social media, while SBS On Demand featured livestreams of selected sports including swimming, athletics, table tennis and basketball.

SBS Learn produced *The Game Changers*, digital education resources for years 5-8, in collaboration with Sport Inclusion Australia, promoting inclusivity and excellence in sport. The resources were linked to subjects including English, Humanities and Social Sciences, Health and Physical Education and Mathematics. *The Game Changers* was launched in October to coincide with the start of the school term in Queensland.

### FECCA Conference 2019

The biennial Federation of Ethnic Communities' Council of Australia (FECCA) conference was held from 9-11 October in Hobart, Tasmania. SBS was the official media partner of the conference, which was co-hosted by the Multicultural Council of Tasmania and supported by the Tasmanian government.

Across the two-day conference, SBS activations engaged more than 350 attendees from across the nation, with the SBS Radio digital space and recharge wall providing delegates with the opportunity to download the SBS Radio app and engage with the new in-language websites and audio and language content. SBS's digital exhibition of migrant stories, *Belongings*, was also showcased by SBS Digital Creative Labs, which was the first time that this exhibit was shared exclusively with a multicultural audience.

SBS Director of Corporate Affairs, Clare O'Neil, chaired the session *"Are We Loud Enough? Getting the Right Message Heard in Media"* which featured SBS Director of Audio and Language Content, Mandi Wicks. Mandi delivered a presentation titled, *'What's your story? And why does it matter'* alongside presentations from speakers from NSW Multicultural Health Communication Service, Ad Standards and Deakin University. SBS Chief Football Analyst, Craig Foster. NITV News Executive Editor, Rhanna Collins, participated in the session *"Getting it Right – Human Rights: beyond the Rhetoric"* with speakers from the Quick Assessment Model of Earthquake Casualties for Asia (QAMECA) and a refugee rights activist.

SBS Managing Director James Taylor provided the keynote speech at the FECCA Conference Dinner attended by federal, state and local members of government and delegates of the conference. The dinner was hosted by *SBS World News* Presenter, Anton Enus.

### UN Women Australia International Women's Day events partnership 2020

For the second year, SBS was the primary media partner for UN Women Australia's International Women's Day event series, from 28 February to March 6, 2020. The events were hosted by SBS and NITV news presenters in Melbourne, Brisbane, Sydney, Canberra and Perth, engaging with 4,650 people across Australia and reaching millions more through social and traditional media.

Throughout the event series, SBS promoted the News and Current Affairs and NITV News offerings for 2020, featuring the women of SBS News and Current Affairs and INACA while emphasising the importance of on-screen diversity.

These events were attended by representatives of the philanthropic business sector, schools, NGOs, universities and government, providing an opportunity to extend the SBS brand and iconic news and current affairs content into this space.

### Advancing Community Cohesion

In February 2020, SBS supported the third *Advancing Community Cohesion Conference – The Way Forward* at Western Sydney University, attended by decision-makers, thought leaders, influencers, and practitioners from government, civil society and the private sector. The conference discussed the challenges to social cohesion and identified solutions which can better inform policies and strategies.

Speakers at the conference included SBS Managing Director James Taylor, who spoke on the role of the media in contributing to social inclusion in Australia, then-SBS Chairman Dr Bulent Hass Dellal AO and SBS Chief Football Analyst, Craig Foster.

### Ethnic Business Awards

In October 2019, SBS continued its support of the Ethnic Business Awards, broadcast on 1 December on SBS, and on 7 December on NITV.

Finalists were interviewed by SBS Radio and NITV, while *SBS World News* coverage focused on Lebanese-Australian businessman Sarkis Nassif, winner of the Medium to Large Business Award.

### STARTTS Refugee Ball

STARTTS is the NSW Service for the Treatment and Rehabilitation of Torture and Trauma Survivors.

In November 2019, SBS was Bronze Partner of the 2019 STARTTS Refugee Ball. The keynote address was delivered by SBS Chief Football Analyst Craig Foster who shared an inspiring *SBS World News* package on how the multicultural sport of futsal is strengthening community bonds. Funds raised went towards priority areas of the International Rehabilitation Council for Torture Victims (IRCT).

### Multicultural NSW

SBS and Multicultural NSW have established a three-year partnership through which SBS will provide support for major events, including the Premier's Harmony Dinner and sponsorship of the Lifetime Community Service Medal.

In November 2019, SBS hosted the Multicultural NSW Greater Sydney Forum at SBS's Sydney offices in Artarmon. More than 50 Multicultural NSW community stakeholders, advisory board and regional advisory committee members met to discuss and provide feedback on issues impacting the multicultural communities in NSW, including legislative changes relating to hate speech, youth policy and

community resilience. SBS Managing Director James Taylor welcomed guests from across the state and participated in a Q&A session with MNSW CEO Joseph La Posta. SBS also presented on its approach to in-language engagement.

### Australian National Maritime Museum's Welcome Wall

In December 2019, the Australian National Maritime Museum (ANMM) celebrated 20 years of honouring migrants by unveiling 287 new names on its Welcome Wall, a visual tribute to Australia's migration heritage.

SBS partnered with ANMM to host the special ceremony, attended by over 1,100 people from across Australia who travelled to Sydney to celebrate their migrant history and their decision to call Australia home.

### The SAE ATOM (Australian Teachers of Media) Awards 2019

SBS Learn was a gold partner in the 2019 student and tertiary ATOM Awards. The awards recognise excellence in media arts disciplines across short films, animations, photography, graphic design, and school newsletter report headlines from all over Australia and New Zealand. This was the third year SBS Learn has partnered with the awards.

The event was held at SAE Creative Institute, South Melbourne in November 2019, with 250 students and educators, and was also live-streamed. *SBS World News* journalist, Abby Dinham hosted the student presentation ceremony.

## ARC Centre of Excellence for the Digital Child

In September 2019, SBS was announced as an Industry Partner in a significant research initiative with the Australian Research Council, for an initial commitment over three years. The Centre will conduct a world first longitudinal study of children, their families and their digital environments. SBS will be represented in planning and eligible to apply for funds and initiatives.

The lead University partners include Queensland University of Technology, University of Queensland, Edith Cowan University, University of Wollongong, Deakin University and Curtin University – with some 40 global partners including the Massachusetts Institute of Technology (MIT), London School of Economics (LSE), Google, Lego, Australian Human Rights Commission (AHRC), Early Childhood Australia, eSafety Commissioner and the Queensland Government.

## SBS Community Advisory Committee

The Community Advisory Committee, established under the SBS Act, is a critically important body, authorised to seek feedback from community groups about SBS services and draw on their unique positions within Australia's diverse communities to advise the SBS Board on matters relevant to the SBS Charter. Its primary objectives in 2019-20 included:

- Providing advice to the Board and Executive;
- Making recommendations to the Board on key issues impacting communities;
- Supporting SBS activities related to community engagement, partnerships, consultations, stakeholder relations and policies;
- Providing feedback on programming, marketing and outreach activities affecting all Australians;
- Assisting SBS's efforts to inform and educate all Australians to counter prejudice, racism and religious discrimination.

In 2019-20, the Committee included two SBS Board members: SBS non-executive Board member, Dot West, serving as the Committee Chair, and George Savvides AM, who was SBS Deputy Chair at the time.

The Committee met four times in 2019-20, with the SBS Managing Director and other SBS directors attending meetings through the year. In addition to regular meetings, Committee members were provided with updates and information on SBS content and themes to enable them to share this with their networks and to drive engagement with the SBS suite of channels and platforms. Members attended SBS community events, including SBS's Meet the Broadcaster series, the NITV Sunrise Ceremony, the Sydney Gay and Lesbian Mardi Gras and the filming of *Eurovision – Australia Decides*.

A new SBS Community Advisory Committee Charter, which incorporated the original Terms of Reference of the Committee, was approved by the SBS Board at its June 2019 meeting and adopted by the Committee at its meeting in July 2019.

A process of recommendation was run for the appointment of new members of the Committee. The new appointees were endorsed by the Board in August 2019. The following new appointments commenced in September 2019:

- Ms Margherita Coppolino
- Ms Violet Roumeliotis AM
- Ms Shannan Dodson
- Mr Stefan Romaniw OAM

## Biographies

### **Dorothy (Dot) West**

*SBS non-executive Board member and SBS Community Advisory Committee Chair*

Please see biography on page 12.

### **George Savvides AM**

*SBS Deputy Chair  
(Acting Chair from 3 June 2020)*

Please see biography on page 11.

## SBS Community Advisory Committee (CAC) Members

### **SBS CAC Deputy-Chair,**

#### **Mr Huseiyn (Huss) Mustafa OAM**

*General Manager, Multicultural Community Banking at Commonwealth Bank of Australia*

Huss Mustafa OAM is a Senior Executive at the Commonwealth Bank of Australia (CBA) with more than 45 years experience in the financial services sector. He is currently General Manager of the Multicultural Community Banking Australia team. He played a leading role in establishing The Australian Turkish Business Council, served as its president for 11 years, and is now its Patron and Honorary Chair. In 2014, Huss was awarded the Medal of the Order of Australia (OAM) for his services to multiculturalism and the business community.

### **Ms Carmel Guerra OAM**

*Chief Executive Officer, Centre for Multicultural Youth (CMY)*

With 30 years experience in the community sector, Carmel Guerra is the Chief Executive Officer and Founder of Centre for Multicultural Youth (CMY) – the first organisation in Australia to work exclusively with migrant and refugee young people.

Carmel continues to participate on a number of boards and committees for government and non-government sectors and is currently a member of the Migration Council Australia and Settlement Services Advisory Council. Carmel convenes the national Multicultural Youth Advocacy Network (MYAN), is a member of the Youth Parole Board and in 2016 was recognised with a Medal of the Order of Australia (OAM) for her outstanding achievements and service to the community.

### **Mr Patrick Mau (Mau Power)**

*Musician and Filmmaker*

Patrick Mau is a lyrical storyteller and artist from Thursday Island in the Torres Strait. With a proud heritage from the Dhoebaw Clan of the Guda Maluilgal nations and the Argan tribe of the Maluilgal nations, Mau Power is the first hip-hop act to emerge out of the Torres Strait and break out on the Australian music scene, making an impact through the art of storytelling that embodies his many connections of cultures.

### **Professor Adrian Miller**

*Pro Vice-Chancellor of Indigenous Engagement, Central Queensland University*

Professor Adrian Miller is a descendant of the Jirrbal people of North Queensland. His interests include applied and translational research in communicable diseases in Indigenous communities; Indigenous public health; and Indigenous higher education. Adrian's research development has been a major focus for these activities, which have led to positive outcomes for Indigenous

community members and organisations. He has a research track record in competitive grants with both Australian Research Council and National Health and Medical Research Council grant schemes and in June 2018, Adrian moved into a new role as Pro Vice-Chancellor of Indigenous Engagement at Central Queensland University.

### **Ms Mary Patetsos**

*Chairperson, Federation Ethnic Communities' Council of Australia (FECCA)*

Mary Patetsos is a professional Board Director, serving on both national and South Australian Boards with a rare blend of academic qualifications and expertise. Her membership includes Chair of Federation of Ethnic Communities' Councils of Australia (FECCA), Council member of the University of South Australia, Deputy Chairperson Health Performance Council, member Northern Adelaide Local Health Network Governing Board, Board member Catherine House and member National Aged Care Alliance. Ms Patetsos is also a Chair and non-Executive Director of Power Community Limited and is a member of Australian Institute of Company Directors (AICD).

### **Dr Casta Tungaraza**

Dr Casta Tungaraza is an advocate for the African diaspora in Australia, and actively supports the integration, participation and empowerment of African Australians within Australian society. Based in Perth, Casta is currently the Chair of the Advisory Group on Australia-Africa Relations providing advice to the Minister for Foreign Affairs and

Trade on strategies for Australia's engagement with Africa to enhance economic and people to people relations with the countries of Africa.

**Ms Margherita Coppolino**

*President, National Ethnic Disability Alliance (NEDA)*

Margherita Coppolino is a photographer and Inclusion/Intersectionality consultant and advisor to government, business and social justice organisations. She is currently the President of National Ethnic Disability Alliances and Board member for Footscray Community Arts Centre and Australia LGBTIQ+ Multicultural Council.

As a member of the Australian Institute of Company Directors, her previous roles include Chairperson of Arts and Access Victoria, Australia Federation of Disability Organisations. She has also held non-executive positions with Spectrum Migrants Resources Centre, Action on Disability within Ethnic Communities, and Women with Disabilities Australia.

Margherita is first generation Australian, born to Sicilian mother who migrated in 1959. She was born with a Short Statured condition and is a proud feminist and lesbian.

**Ms Violet Roumeliotis AM**

*Chief Executive Officer, Settlement Services International (SSI)*

Violet Roumeliotis is a social entrepreneur who champions the strengths of our diverse communities. Through her C-suite and board roles, Violet uses innovation and collective impact to promote social justice

and inclusion in all forms. She is the CEO of Settlement Services International, a community organisation and social business that supports newcomers and other vulnerable individuals to achieve their full potential. During her eight years as CEO, Violet has taken SSI from a Sydney-based organisation with 68 staff to an 800-plus workforce that supports more than 37,600 people nationally each year.

**Ms Shannan Dodson**

*Consultant, Engagement, Strategy and Indigenous Sector Specialist*

Shannan Dodson is a Yawuru woman born in Katherine in the Northern Territory and currently lives in Sydney, NSW. Shannan has worked in Aboriginal and Torres Strait Islander affairs for 15 years and is a strategic communications and engagement specialist. She is currently a consultant and before that was the Communications Manager for the Pro-Vice-Chancellor (Indigenous Leadership and Engagement) Office at the University of Technology Sydney. Shannan is a National NAIDOC Committee member and the Indigenous Affairs Advisor for Media Diversity Australia which seeks to promote balanced representation in Australian media that more accurately reflects the Australian community. She is a regular contributor to NITV, the ABC, Ten Daily and The Guardian. Shannan is passionate about First Nations' rights and understanding mental health issues, particularly intergenerational trauma for Aboriginal and Torres Strait Islander communities.

**Mr Stefan Romaniw OAM**

*Executive Director, Australian Federation of Ethnic Schools Association (AFESA)*

Stefan Romaniw OAM is the Executive Director of Community Languages Australia. After serving as Chairman of the Victorian Multicultural Commission and the Victorian Government's Australia Day Committee, he continues his work with key multicultural committees and organisations within Australia, including Multicultural Arts Victoria, and RMIT Languages Advisory Committee. Stefan is the recipient of many awards, including the Order of Australia Medal for his service to education and language learning for people from culturally and linguistically diverse backgrounds, the Centenary Medal for voluntary service to the community, and three levels of Orders of Recognition and Medals from the President of Ukraine.

## Government and Industry

### Videos promoting health and safety messages

In response to a request from the Australian Government Department of Health, SBS created videos in 31 languages in 10 days to promote key health and safety messages about the coronavirus. A total of 59 videos were produced, with more than 600,000 views.<sup>94</sup> The videos were shared by the Department of Health YouTube pages, and have been amalgamated into on-channel promotions. They are prominent on SBS On Demand, and have been shared with thousands of community stakeholders. Consumption statistics indicate that these videos have been widely shared in both larger and smaller communities within Australia, and overseas.<sup>95</sup>

### Audio Description

Many of SBS's distinctive and much-loved programs became available for more Australians to enjoy with the launch of audio description services. Audio description can provide meaningful benefits to people who are blind or vision-impaired by providing access to the full story being shown. In December 2019, the Government announced funding for SBS and the ABC to introduce audio description services, which provide an auditory narration of the non-verbal elements of a program.

During gaps in dialogue, visual elements such as scenes, settings, actions and costumes are described. The Government announced that the national broadcasters were expected to begin offering audio description services to audiences by 1 July 2020.

On 5 April 2020, SBS launched a trial of its audio described television broadcast services, ahead of the formal launch of the full service on 28 June 2020. SBS's main channel (standard definition and high definition) and SBS VICELAND now provide audio described programs.

SBS will continue its engagement with the Government, community, and industry to ensure the service best meets the need of audiences – including on issues such as programming, technical requirements and communications.

### Digital Platforms Inquiry

Following the Australian Competition and Consumer Commission (ACCC) Digital Platforms Inquiry, and the subsequent Government response, the ACCC has undertaken the Digital Advertising Services (Ad Tech) Inquiry, exploring issues faced by market participants. The ACCC was also in the process of developing a mandatory code of conduct to address bargaining power imbalances between Australian news media businesses and the digital platforms. SBS participated

in the ACCC's consultations as part of this process, which was ongoing at the time of reporting.

### Review of Australian Classification Regulation and Online Safety Legislative Reform consultation

As part of the outcome of the ACCC's Digital Platforms Inquiry, the Department of Infrastructure, Transport, Regional Development and Communications and the Australian Communications and Media Authority (ACMA) conducted two concurrent consultations – the Review of Australian Classification Regulation and the Online Safety Legislative Reform consultation. SBS made submissions to both processes during the reporting period.

In its submission to the Australian Classification Regulation, SBS indicated its support for modernisation and harmonisation of Australia's media regulation, noting that a harmonised regulatory framework does not require a "one size fits all" approach. SBS supported the current regulatory framework for classification categories and complaint handling processes as set out in the SBS Codes of Practice, including the current complaint escalation pathway to the ACMA for broadcast content.

In its submission to the Online Safety Legislative Reform, SBS indicated its support for a new online safety regulatory framework that mitigates online risks and ensures Australians

94. Adobe Analytics, SBS Production, Chapter Views + Unique Visitors; 01/07/2019 – 30/06/2020.

95. Video consumption statistics show that the following language videos have been the most popular: Arabic, Vietnamese, Dinka, Persian, Cantonese, Filipino, Tamil, Nepali, Portuguese and Punjabi.

can confidently take advantage of the benefits of the digital environment. SBS submitted that any new regulatory framework should work alongside and complement existing effective frameworks for media services, including SBS's well-established and fit-for-purpose Codes of Practice.

### Industry Engagement

SBS continues to be actively involved in national and international industry bodies and initiatives, promoting the importance of a diversity of media providers to contemporary society.

### International Media Alliances

SBS is a member of the Public Media Alliance (PMA), and the International Institute of Communications.

The PMA connects SBS with public broadcasters around the world, providing the opportunity to share challenges and successes, and to promote the key role that these media organisations play in society. For example, the PMA shared information about SBS's news coverage in 63 languages of the COVID-19 pandemic; and the 45th anniversary of SBS radio services; with its member organisations. In 2019-20, the PMA launched the Global Task Force for Public Media, aiming to promote the importance of independent public media, and journalism more broadly.

In 2019, the International Institute of Communications (IIC) marked its 50th anniversary, providing significant engagement opportunities for organisations involved in communications, technology and digital development, including the IIC Annual Conference, which focussed on the impact of digital convergence on policy makers; exploiting the growth of the digital economy; and supporting regulators to consider convergence in legislation. The IIC Australian Chapter has also held a range of events and seminars, covering topics ranging from digital platforms and the media; to governing AI in Australia.

In addition to its membership of formal organisations, SBS continues to provide informal opportunities for delegates of international media organisations to meet with SBS staff, and to learn about the unique role that SBS plays in the Australian media landscape.

NITV's membership of the World Indigenous Television Broadcasters Network (WITBIN) continues to provide content sharing and strategic partnership opportunities.

### Screen Agencies

SBS works with the screen production sector including Screen Australia, state and territory screen agencies, Screen Producers Australia, the Australian Children's Television Foundation and many other stakeholders and partners to further strengthen and support Australia's screen industry.

The sector was severely impacted around the world by COVID-19, with a range of programs and productions immediately affected in the first half of 2020. This included unavoidable changes to SBS's programming and productions. SBS is continuing to work closely with the Australian production sector and has been undertaking extensive consultation, and has approved and delivered new productions where it has been safe to do so. It has increased investment in production development, and is progressing content initiatives including Pitch to Pilot, R.I.D.E. (Respect, Inclusion, Diversity and Equality) feature film fund, Centralised, and Digital Originals (see page 39). SBS also worked with production partners to support alternative and innovative ways of working, including virtual writers' rooms.

SBS remains committed to increasing the representation of diverse Australian creatives, with initiatives such as the *Diversity Talent Escalator* providing tangible pathways for development (see page 39) and employee opportunities supported by the SBS Inclusion Strategy (see page 84).

The Screen Diversity and Inclusion Network (SDIN), of which SBS is a founding member, launched 'The Everyone Project' in late 2019. This is a significant new initiative to measure diversity in the Australian screen industry. It has gained support from broadcasters, screen agencies, guilds and education organisations. Several diversity initiatives for the screen industry are underway, and this project aims to support the targeting of these initiatives, as well as providing a standardised reporting mechanism.

### Freeview

SBS is a shareholder of Freeview Australia Ltd and participates in industry-wide collaboration towards new television platforms.

### Truth, Power and a Free Press

The exhibition *Truth, Power and a Free Press* launched at the Museum of Australian Democracy on 14 November 2019. With SBS as a principal partner, the exhibition includes a special feature on some of Australia's most respected journalists such as Ghassan Nakhoul, Jenny Brockie, Joanne McCarthy, Hedley Thomas, Chris Masters, Hamish MacDonald, Adele Ferguson and more.

## Audience Feedback

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The SBS Audience Relations team is a direct line to the Australian public, delivering information about SBS programs and services, and gathering audience feedback that helps to inform programming.

The Sydney Gay and Lesbian Mardi Gras broadcast once again attracted great interest and engagement from audiences. Many were appreciative of SBS's involvement and broadcast of the parade – including members of the original '78ers' providing positive feedback in solidarity with SBS's continued celebration of diversity and promotion of the event.

SBS's returning documentaries proved very popular among loyal, long-term viewers and newer casual viewers alike. Docuseries such as *Filthy Rich & Homeless*, *Who Do You Think You Are?*, *Where Are You Really From?* and *Marry Me, Marry My Family* continued to drive thoughtful conversation about identity and inclusion.

The introduction of *Yokayi Footy* on NITV led to a spike in audience queries, as an attractive addition to the network's sports offering. Similarly, SBS's new and comprehensive basketball coverage saw positive feedback from audiences enjoying the NBL and WNBL, and international NBA and WNBA competition.

It was another successful year for SBS's local dramas with *The Hunting* resonating strongly with audiences. The cross-network broadcast of *The Beach* generated the most dramatic spike of positive feedback for the year, with audiences praising the cinematography, narrative and authentic style of presentation which viewers associate with SBS productions.

SBS's News and Current Affairs coverage continues to spark interest. Positive and consistent feedback was received throughout the year about *Insight*. Audiences enjoy the format, but particularly appreciate the unique and powerful stories the program shares, the exposure it gives to certain topics and issues, as well as the way the program approaches and handles sensitive stories.

# Great Business

SBS is a highly efficient, contemporary media organisation operating in a rapidly changing sector. SBS regularly reviews its operations and actively pursues opportunities to maximise investment in unique content and services for audiences, delivering on its Charter as it continues to serve and celebrate a diverse multicultural society.

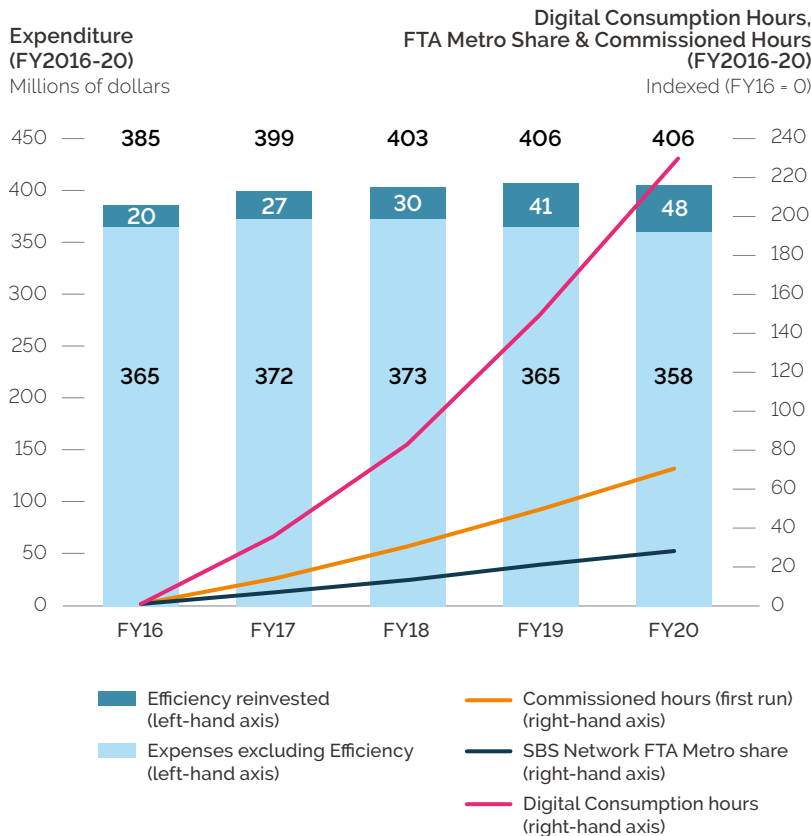
# Great Business

## Ongoing efficiency program

Over the five-year period up to 2019-20, SBS's efficiency program has culminated in over \$48 million of realised savings in 2019-20. These efficiencies have been generated through vigilant annual planning processes, workflow improvements, the renegotiation of supplier agreements, an evolved operating model utilising best-in-class technology solutions, and investment in a working environment that fosters agile practices and a highly-engaged workforce.

SBS has reinvested these efficiencies in the growth of its digital services and distinctive cross-platform content in line with its Charter, to educate, entertain and inform all Australians. Over the five-year period SBS has grown its digital consumption hours by 237 per cent, increased its metro share from 6.8 per cent to 8.7 per cent in a declining free-to-air market and grown investment in commissioned hours by over 70 per cent.

## SBS five year trend – total expenses vs digital consumption hours, FTA metro share + first run commissioned hours



## Technology highlights and system enhancements

In 2019-20, SBS Technology maintained high levels of momentum, with innovative and agile thinking underpinning priorities and delivery in an ever-changing technical and social landscape. The team delivered several high-impact, business-critical projects, while supporting major product development initiatives and improvements in workflows across the business, overcoming additional challenges during the last quarter of the year due to COVID-19.

- Moved quickly to roll out a new Virtual Private Network (VPN) solution for SBS employees, allowing multi-factor authentication and access to multiple key systems while working away from the office, with as many as 750 employees working remotely on any given day.
- Technical and operational implementation of the first Australian free-to-air audio description service, with a public launch in June 2020 on SBS (HD and SD) and SBS VICELAND, to improve the accessibility of SBS content.
- Technology Data Strategy – implementation of a new Data Management Platform (DMP), allowing SBS to better understand audiences and provide more relevant content.
- Digital ad insertion and VOD assets being turned around within 30 minutes for *SBS World News*
- This project included the implementation of Live2Vod, a workflow that improved the process for converting a stream into a video on demand asset, to make it available for multiple SBS products, including *SBS On Demand*, *SBS World News*, *The World Game* and *Tour de France* apps. The turnaround time was reduced from about eight hours to under 30 minutes. The video on demand asset created was also ready to support dynamic ad insertion.
- Launch of SBS 24/7 live streaming on the SBS On Demand platform.
- Further strengthening of SBS cybersecurity controls through the launch of a vulnerability management scanning tool, user training and awareness campaigns, and improved IT governance.
- Facilitated multiple upgrades to SBS's Media Asset Management (MAM) environment to continue to drive new workflows across the solution.
- FIFA Women's World Cup France 2019™ – world-class experience provided across platforms with over 38 hours of broadcast television, 39 hours of live streaming and 2.4 million unique browsing experiences for *The World Game*.
- Launched new and redesigned websites including for SBS Radio and SBS Learn.

## Digital Acceleration Plan

Significant progress has been made in supporting SBS's Digital Acceleration Plan, including product development and platform optimisation.

- Future Digital Architecture instrumental in setting up a solid foundation for SBS's digital platforms – delivered improved SEO to SBS News with the use of Accelerated Mobile Pages.
- SBS Radio website launch – the world's most linguistically-diverse editorial websites, with a mobile-focused design and improved search engine. Content is now available in 68 languages, which audiences can toggle to from English. Many other internal efficiencies were enabled, to find content more easily.
- SBS Learn – significant improvements with a new website launch, to increase external engagement with the education sector and other relevant communities.

## Broadcast Operations

SBS's Broadcast Operations team is responsible for all television and radio studio operations, overseeing everything that goes to air and all internal infrastructure engineering. In 2019-20, the team completed several initiatives, as well as maintaining business-critical operations, while adhering to additional strict protocols due to COVID-19. Highlights include:

## Television

- Deployed a build of new infrastructure and state-of-the-art LED lighting in Studio 2 in Sydney, resulting in a reduction heat and power draw by up to 70 per cent, along with high degrees of operational and production capability for all productions.
- Used full augmented reality to build broadcast graphics for SBS's *Eurovision 2020 – Big Night In!*, which was seen around the globe.
- Supported NITV's coverage of January 26 with multiple outdoor broadcasts.

## Radio

- Facilitated broadcast-quality headsets and interface equipment to support SBS Radio on-air broadcasters to deliver programs while working from home due to COVID-19, allowing appropriate physical distancing across language teams.
- Completed the Radio Traffic System Improvement Review, to review existing workflow and systems used for advertising on Radio channels, identify pain points and propose improvements.

## Playout arrangements

Throughout 2019-20, SBS television viewers across all channels continued to experience a very low number of on-air anomalies.

SBS continues to work closely with service partner, Deluxe, to ensure on-air anomalies are minimised and significant investigative works are carried out on all anomalies for constant improvement.

Advanced on-air operator training is regularly reviewed, and further training programs implemented, as are revised operational workflows to ensure premium product to air across all channels.

## Enterprise Information and Systems

SBS Technology continued to focus on the ongoing improvement of business systems, with upgrades and services to enable better management, support, and performance.

In late 2019, SBS commenced a Windows 10 rollout, alongside a whole of SBS hardware refresh.

Further system upgrades and enhancements, including business intelligence capability, allowed business units to provide better outcomes for their clients through streamlined processes and improved insight generation.

## Cybersecurity

SBS's cybersecurity strategy and investment continued to be refined, with strengthened security protocols implemented in 2019-20.

Preventative capabilities included an email protection system, to proactively detect and block potential cyber threats. Investment focused on improved awareness of the importance of cybersecurity, with an internal communications initiative launched in 2019 to improve the ability of SBS employees to identify and report suspicious emails, minimising the risk of unsolicited 'phishing' emails.

## Privacy

SBS is committed to high standards of privacy concerning personal information.

During the reporting period, SBS continued to implement a Privacy Management Plan in accordance with the Australian Government Agencies Privacy Code, which requires SBS to measure its privacy maturity according to key attributes: Governance & Culture; Privacy Strategy; Privacy Processes; Risk & Assurance; and Data Breach Response.

SBS was also an official supporter of 2020 Privacy Awareness Week, an initiative to help promote a privacy culture coordinated by the Office of the Australian Information Commissioner.

## Transmission

### SBS Television and Radio services

SBS Television and Radio services are delivered to audiences on various transmission platforms as described below.

SBS transmits 537 terrestrial television services around the country, serving approximately 97 per cent of the Australian population.

This is comprised of:

- 344 digital terrestrial services provided by Broadcast Australia;
- 117 retransmission services provided by Regional Broadcasters Australia (RBA) and Transmitters Australia (TXA); and
- 76 self-help services.

By including the VAST (Viewer Access Satellite Television) platform, with its current base of more than 349,000 receivers, SBS reaches almost 100 per cent of Australians.

SBS is also retransmitted on the cable and satellite subscription services of Foxtel.

In addition to the VAST and digital television platforms, SBS Radio is delivered in capital cities and regional centres using analogue and digital terrestrial transmissions.

### Radio platform (terrestrial)

Service Category	Analogue Radio	Digital Radio (DAB+)
<b>SBS managed sites</b>	15 sites <ul style="list-style-type: none"><li>— 9 FM</li><li>— 6 AM</li></ul>	23 sites <sup>2</sup>
<b>Others</b>	136 self-help (FM) <sup>1</sup>	

### Radio platform (terrestrial)

Services	VAST	DTV	Digital Radio (DAB+)
<b>Radio services</b>	SBS1, SBS2, SBS3, NRN <sup>3</sup> , PopDesi, Arabic24, PopAsia, SBS Chill	SBS1, SBS2, SBS3, Arabic24, PopDesi, SBS Chill, PopAsia	SBS1, SBS2, SBS3, Arabic24, PopDesi, SBS Chill, PopAsia

1. Self-help data is taken from the ACMA government database of Broadcast Licences.
2. Serving all capital cities; 8 main transmitters plus 16 infill repeaters.
3. 'NRN' is the SBS Radio National service.

### Transmission network infrastructure upgrades

In 2019-20, SBS benefitted from several material network infrastructure upgrades completed by its transmission service provider, Broadcast Australia, as part of its network capital re-investment program. This provided improved service reliability and reduced SBS's overall carbon footprint.

### Service performance testing and monitoring

SBS continued to work with Broadcast Australia to develop advanced testing and performance monitoring capabilities, with an outcomes-based focus on overall system performance to ensure clarity, coverage and continuity of services. This enables SBS to significantly reduce the service downtime required for performance assurance testing and improves responsiveness to any unexpected transmission faults.

### Fault management system

SBS operates a complex fault management system for all key suppliers. Each supplier is required to log, manage and report on matters that impact SBS transmission, including planned outages for maintenance or project work, and compliance with contractual technical performance specifications.

The SBS Managed Services team retains detailed records of transmission issues and faults in order to assess performance and efficacy of service contractor management. SBS's real-time management of service outages supports its audience via the reception advice line.

### Reach (terrestrial delivery)

Service	Mode	June 2018	June 2019	June 2020
Television <sup>1</sup>	Digital	97%	97%	97%
Radio	Analogue	63%	63%	63%
	Digital	57%	65%	65%

1. Estimated potential population reach; Self-help and direct-to-home satellite (VAST) services not included

### Service availability

The service availability of SBS's terrestrial television and radio services measures the proportion of time each transmitter is on air during the year.

Service	Mode	June 2018	June 2019	June 2020
Television	Digital	99.8%	99.8%	99.7%
Radio	Analogue	99.9%	99.8%	99.9%
	Digital (DAB+)	100%	99.9%	99.8%

## Consistent commercial performance in a challenging market environment

SBS Media generates commercial revenues through the sale of advertising and sponsorship across SBS's free-to-air television, digital and radio channels. SBS's In-Language Production team provides services including video production and translation and SBS Distribution extends the reach and commercial returns of SBS content through cultural training, promotional partnerships and events.

### Commercial performance

SBS total advertising and sponsorship activities generated \$104.9 million in revenue in 2019-20. This included the impact of the launch of SBS World Movies as a free-to-air channel in July 2019, as well as digital growth across SBS websites and SBS On Demand.

The immediate impact of COVID-19 in the first half of 2020 saw the national advertising market slow down, with large corporates reducing marketing spend. Overall, television revenue experienced double-digit declines for the period April to May 2020.

SBS's focus on great business initiatives continued in 2019-20, including engaging with industry groups, and the ongoing automation of television booking processes. SBS has continued the digital transformation journey, enabling the sales team to maintain SBS's position relative to the market.

SBS Cultural Connect delivered bespoke services to clients during the year. Designed to help organisations better understand and connect with Australia's increasingly diverse population, SBS Cultural Connect services include research, strategy and culture-specific messaging, production and translation.

### SBS Inclusion Program

Delivering on SBS's broader Charter obligations, the SBS Inclusion Program builds capabilities in workplace inclusion. Collaborating with leading organisations, SBS has created highly engaging online training courses, with modules including LGBTIQ+, gender, age, Aboriginal and Torres Strait Islander people and cultures, disability and cultural diversity, to help businesses embrace diversity and create safe and inclusive workplaces.

The program is now licensed to over 400 organisations, with more than 600,000 employees having access to the suite of online training courses.

The accompanying online Cultural Atlas resource, which provides information on 71 different countries' cultures and customs, attracted more than 1.2 million unique visitors in 2019-20.<sup>96</sup>

### Research

As part of its commitment to delivering a meaningful advertising experience to Australia's multicultural and diverse communities, SBS Media conducted several research projects during the year, including "Calling Australia Home: the new migrants' path to purchase". SBS also commissioned RMIT University to undertake new research into Australia's growing ageing population, revealing views and buying habits of consumers aged 55 years and older, including the belief that brands do not cater for this demographic in their advertising, despite controlling more than half of Australia's wealth.

### SBS Radio and In-Language Production

The SBS Radio sales team worked across a range of projects and campaigns to grow awareness of Australia's culturally and linguistically diverse (CALD) communities with national clients and their advertising agencies. SBS developed relevant research and meaningful insights to drive behavioural change and challenge clients to look beyond mainstream media by targeting all Australians with their advertising campaigns.

96. Adobe Analytics, SBS Production, Chapter Views + Unique Visitors; 01/07/2019 – 30/06/2020.

All markets saw increased interest from state and territory governments, and national clients, wanting to advertise directly to multicultural communities via SBS Radio and SBS's in-language television and digital content, including a significant increase in CALD messaging from government in response to the COVID-19 pandemic.

SBS In-Language Production worked across a range of projects to deliver premium translation and multicultural marketing products to government, corporate and agency clients. Services included National Accreditation Authority for Translators and Interpreters (NAATI) Certified translation, typesetting, video production, subtitling, cross-cultural consultancy, voice over and narration.

The year also saw accreditation gained to the Services Australia panel of Creative and Digital Communication providers. In-Language Production played a critical role working closely with a range of state and territory government agencies in NSW, WA, ACT, as well as the Federal Government in communicating important COVID-19 information to Australia's multicultural communities.

## SBS Distribution

SBS Distribution continued its cinema partnerships in 2019-20, promoting six movies across the year, including *Portrait of a Lady on Fire*, *Judy and Punch*, *Sorry We Missed You* and *The Keeper*.

SBS Distribution also partnered with Lateral Events to promote the L'Etape du Tour cycling event, attracting more than 2,500 riders to the Snowy Mountains. See page 28.

## SBS Ombudsman

The Office of the SBS Ombudsman received 332 contacts during 2019-20. Of these, 124 were identified as code complaints – which was 15 fewer than the previous year – and these were investigated by the SBS Ombudsman. The remaining 208 were assessed as general complaints and actioned either by response or by referral to the relevant SBS division, or both.

Code complaints allege a breach of the SBS Codes of Practice in relation to content broadcast or published by SBS. Complainants in relation to SBS television or radio content, who are dissatisfied with the outcome of the SBS Ombudsman's investigation, may refer their complaint to ACMA for external review.

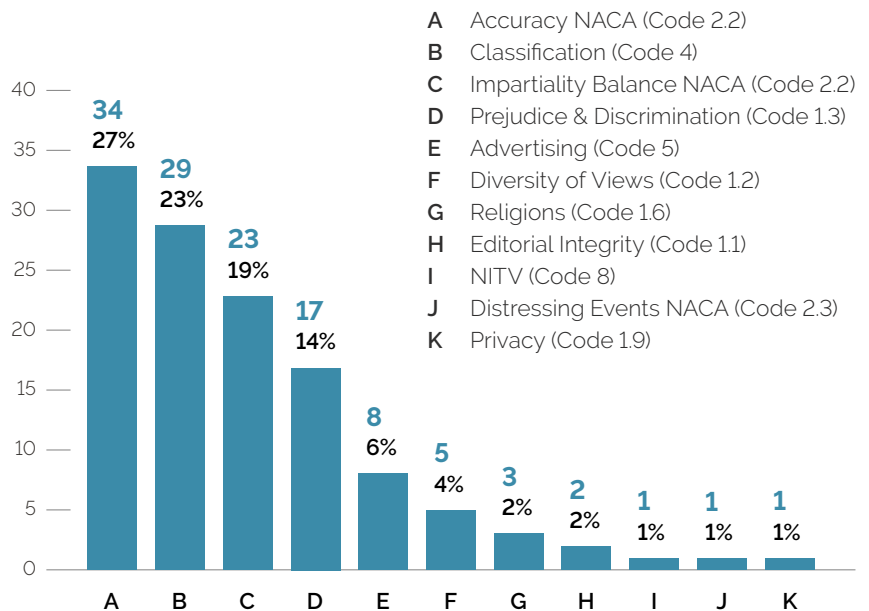
During 2019-20 most code complaints (72) concerned television content broadcast on SBS, while 19 concerned SBS online content, including 15 complaints about SBS News articles. There were 13 complaints about SBS VICELAND content, eight complaints concerned SBS World Movies content, five concerned SBS Food content, four related to SBS Radio content and three complaints were received about content broadcast on NITV.

All complaints were received electronically, either by email or by online complaint form.

### Types of Code Complaints

The following graph shows the SBS Codes of Practice issues raised in code complaints during 2019-20.

### Complaints Type



The most commonly raised code issues concerned Code 2 (News and Current Affairs) which attracted a total of 58 complaints. Complainants expressed a range of concerns about news and current affairs content, including 34 complaints that predominantly concerned accuracy and 23 complaints that predominantly related to impartiality and balance. There was also one complaint concerning the coverage of distressing events in news and current affairs content.

There were 29 complaints about the classification of programs, and 17 complaints about prejudice, racism and discrimination. There were also eight complaints concerning advertising, five concerning diversity of views and perspectives in general content, three that raised religion, two concerning editorial integrity, one complaint that raised the NITV code and one complaint about privacy.

### Findings

SBS reports the activity that happens in a particular financial year; complaints received during the year and investigations completed during the year.

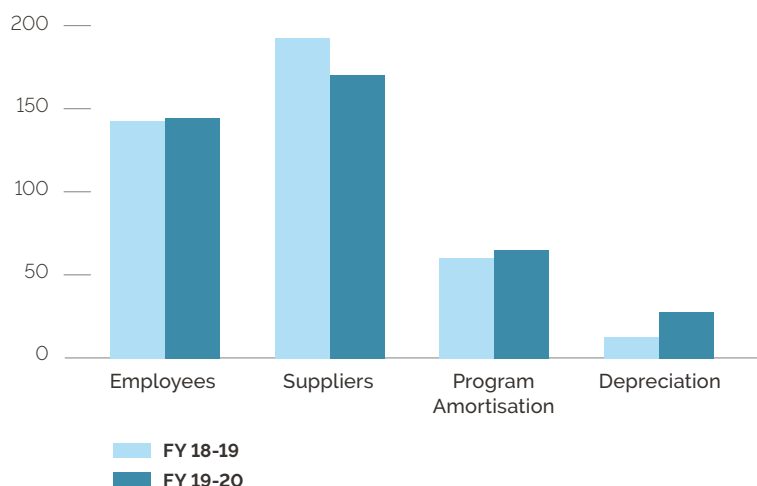
During 2019-20 the SBS Ombudsman completed 120 investigations, upholding 18 complaints, and dismissing 102 complaints.

### Australian Communications and Media Authority

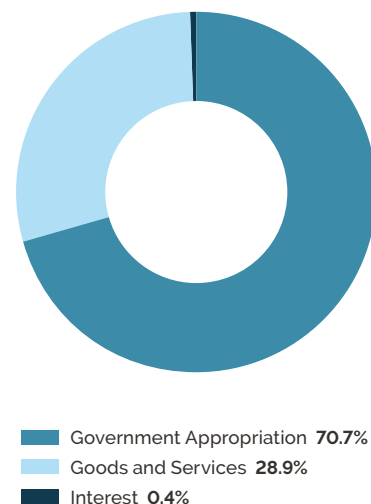
During 2019-20, the ACMA did not commence any program investigations relating to SBS content as a result of appeals from code complainants. The ACMA declined to investigate three such appeals during this reporting period.

# SBS Corporate

## Expenditure by classification (\$m)



## Operating Revenue



## Financial Results

The Corporation ended the 2019-20 financial year with a **surplus of**

**\$4.716**  
million

The Corporation's total assets increased during the financial year from **\$281.996 million** to

**\$366.312**  
million

The level of **contributed equity by Government** remained constant at

**\$110.403**  
million

SBS generated

**28.9%**

of its **total operating revenue from the sale of goods and services**, predominantly advertising revenues across the SBS platforms, in 2019-20.

### Government Revenue

In 2019-20, SBS received a total appropriation of \$290.054 million from the Australian Government.

The Federal Government delayed delivery of the FY21 budget from May, to October 2020, due to COVID-19.

### Triennial Funding

The Federal Budget 2019 was announced on 2 April 2019. SBS's budget was confirmed for the 2019-20 to 2021-22 financial years, following completion of the triennial funding process.

### Major Investing and Financing Activities

SBS actively and responsibly manages its finances. This involves preparation of estimates for appropriation and equity injection funding, taking into account movements in the inflation parameter applicable to SBS. Cash holdings are monitored throughout the year and where funds are not immediately required for operational activities, investments are made.

All investments have been made in accordance with the investing requirements of the *Special Broadcasting Service Act 1991* and the *Public Governance, Performance and Accountability Act 2013*.

### Level of Overhead

SBS regularly conducts benchmarking exercises to ensure it is meeting or exceeding industry standards regarding expenditure on corporate overheads. In 2019-20, the percentage of SBS's total expenditure spent on administrative overheads remains at a low 7.8 per cent. This reflects the concerted effort by SBS to improve efficiencies in this area to deliver more funds to content creation.

### SBS Business

In October 2009 SBS formed, with the ABC, the National DAB Licence Company Ltd. The company was formed in order to obtain a category 3 digital radio multiplex transmitter licence as provided for by section 102E of the *Radiocommunications Act 1992*. SBS and the ABC are the only shareholders in the company.

### Related Entity Transactions

SBS has procedures in place to identify and report on any related party transactions. These are set out in note 3.3 to the SBS Financial Statements that follow.

## SBS Governance

### Statement of Governance

SBS business practices are governed by clear delegations of authority; project (program) management; policies for statutory compliance; codes of conduct; review processes; budget information linked to all planning processes; and regular monitoring and reporting to the SBS Board and its Committees.

Good corporate governance at SBS is also based on an acceptance by all staff that the highest standards of integrity and ethical behaviour are expected of them, as well as transparency and consistency in all their actions.

### SBS Board and its Committees

The SBS Board has three standing committees: the Audit and Risk Committee, the Codes Review Committee and the Remuneration Committee. Refer to pages 10-13 for details.

### External and Internal Audit

The audit of SBS's financial statements is carried out by the Australian National Audit Office (ANAO). The ANAO gave an unmodified opinion on the 2019-20 financial statements of SBS.

SBS has an agreement with EY for the delivery of the Internal Audit for SBS. EY performed audits throughout 2019-20 in accordance with the Internal Audit Plan approved by the SBS Audit and Risk Committee. Where applicable, recommendations for improvements to the control

environment were brought to management's attention and remediation plans are in place as agreed with management to address issues raised.

The following internal audits were conducted in 2019-20: Expense Management System, Editorial Content, Advertising Sales, Incident Management (IT), Terrorism and Physical Security and Third-Party Risk Management.

### SBS Finance Manual

SBS's financial policies and procedures are contained in the SBS Finance Manual which is available to all staff on the SBS Intranet.

### SBS Risk Management Plan

The SBS Risk Management Plan and risk assessment identifies and addresses the major risks and opportunities associated with SBS activities. This includes the consideration of risk in achieving SBS's strategic objectives. The SBS Risk Management Plan is reviewed annually and was approved by the Board in August 2019.

Risk management at SBS aims to:

- Provide assurance that SBS has identified its highest-risk exposures and has taken steps to properly manage these.
- Ensure that SBS's business planning processes include a focus on areas where risk management is needed.
- Ensure the integration of the various and many risk control measures that SBS already has in place.

- Be comprehensive and effective.
- The SBS Audit and Risk Committee receives regular reports on the management of identified 'highest risks' facing SBS, with identification of risks allowing for the redirection or refocusing of resources to address key issues.

### **SBS Disaster Recovery Plan, Business Continuity Plan and Incident Management**

SBS maintains a Disaster Recovery site at Next DC which has significantly enhanced SBS's television broadcast resilience capabilities, providing redundancy to facilities in Melbourne and Canberra and enabling continued operations in the event of any issue impacting on broadcasting capabilities from its Sydney or Melbourne facilities.

SBS maintains a Business Continuity Plan, which is reviewed, tested and updated annually, to ensure business recovery in the event of a full or partial loss to the SBS premises. In May 2019, the testing exercise considered the impacts of a pandemic on the business. The learnings and implementation of recommended actions from that exercise meant SBS was better prepared for the unexpected global COVID-19 pandemic in 2020.

SBS's Emergency Control Organisation allocates head wardens and area wardens for each SBS office, comprised of management, security and staff members. Annual training ensures on-site incidents and evacuation protocols are managed with consistency.

### **SBS Security**

In 2019-20, SBS continued to strengthen its security operations across key sites with the implementation of a framework to build out continuous improvement. This included the introduction of a seven day a week security/concierge at SBS's Federation Square facility in Melbourne, as well as commissioning an annual independent audit of Security policy, procedures, manpower and infrastructure, tested against Australian and New Zealand Standards. Safety and security training modules were provided to all employees through the SBSU online learning platform, increasing general security and safety awareness.

### **SBS Fraud Control Plan**

The SBS Fraud Control Plan reflects SBS's responsibility to effectively manage the risk of fraud and demonstrates its commitment to the requirements of the *Public Governance, Performance and Accountability Act 2013* (the PGPA Act) and section 10 of the *Public Governance, Performance and Accountability Rule 2014* (the fraud rule) as well as the *Public Interest Disclosure (PID) Act 2013*.

The SBS Fraud Control Plan was developed using the methodology outlined in the International Standard for Risk Management, (AS ISO 31000:2018). The SBS Fraud Control Plan is reviewed biennially and was most recently approved by the Board in August 2019. The Board is satisfied that SBS is taking all reasonable

measures to prevent, detect and deal with fraud and is meeting its obligations under the fraud rule.

SBS's fraud control arrangements were developed in the context of SBS's overarching risk management framework, in accordance with the Commonwealth Risk Management Policy, and SBS has reviewed and aligned its fraud control frameworks and systems to the Commonwealth Fraud Control Policy.

### **Indemnities and Insurance Premiums for Officers**

As part of its general insurance protection, SBS has a Directors and Officers Liability Insurance Policy in place. The cost of this policy for 2019-20 was \$76,185 (GST excluded).

### **Ministerial Directions and Notifications**

SBS has not been notified by way of a government policy order under the PGPA Act of any general policies of the Australian Government that apply to SBS.

No ministerial directions have been issued under the SBS Act.

### **Compliance Report**

Management provides a Quarterly Compliance Report to the Audit and Risk Committee (ARC) which includes details of compliance against the Public Governance, Performance and Accountability Act 2013 (PGPA Act). In addition, a biannual assessment of SBS's compliance status against its Corporate Compliance Obligations is reported to the ARC. There have been no significant issues reported in relation to non-compliance with the PGPA Act.

## **Environmental Protection and Biodiversity Conservation Act 1999 and sustainability initiatives**

SBS seeks to mitigate the adverse environmental impacts of its business activities through sustainability initiatives including recycling, improvements to energy efficiency, water conservation measures and the purchase of products made from recycled materials.

SBS maintains a proactive approach and responsive energy strategy to mitigate the effects of ongoing cost increases within the Australian retail energy market. Energy consumption at SBS's Sydney premises declined by almost 0.6 MWh during 2019-20, reflecting an ongoing commitment to improve overall energy efficiency through the installation of more efficient building equipment, the progressive replacement of general office lighting with LEDs, improvements to the Building Management Control System and decommissioning of retired broadcasting equipment. The consolidation of the Federation Square facility in Melbourne from two floors to one floor has yielded energy saving of approximately 45 per cent.

The performance of the Sydney premises' heating, ventilation and air-conditioning system is continuously monitored to maximise energy efficiency, with changes contributing to SBS's ongoing reduction in energy usage.

In 2019-20, the general office recycling program was expanded to include organics as a fourth waste stream. Within this period, of the waste generated by the Sydney premises, 95 per cent of paper and cardboard, 88 per cent of comingled, 75 per cent of organic and 52 per cent of general waste was either recycled or diverted from land fill. The consolidation of the Federation Square facility provided an opportunity to design into the office amenity segregated waste streams.

In addition, 12.22 tonnes of e-waste were recycled, comprising aged and redundant broadcasting and production equipment, including lighting and dimmers replaced during the refurbishment of Studio 2 in Sydney. Dedicated programs continued to encourage staff to recycle toner cartridges, mobile phones, and phone batteries, redundant electrical and data cabling, and fluorescent lighting tubes.

The SBS Green employee group, established in 2019, continued to build awareness with employees about their individual environmental footprint, encouraging staff to play an active role in reducing SBS's energy consumption and waste creation. The group facilitated the installation of cigarette butt recycling bins outside the Sydney office, halved the use of plastic liners in office bathrooms and implemented the collection of paper towels for recycling.

SBS continues to purchase recycled paper for printing, photocopying, hand towels and toilet paper, in addition to products made from recycled materials for pin boards, acoustic panelling and furniture. A composting area at SBS's Sydney premises further reduces organic waste.

## **Locations**

SBS Headquarters are located at 14 Herbert Street, Artarmon, NSW. SBS maintains an office and broadcast facilities in Federation Square, Melbourne, and an office at Parliament House, Canberra, ACT. It leases space for sales teams in Brisbane (ABC Centre, South Brisbane, QLD), Adelaide (Glenside, SA) and Perth (Subiaco, WA).

# SBS Values

Underpinning our success, SBS's five values inform our behaviours and actions, and influence our decisions and how we work.

## **We are audience obsessed**

We exist for them. We are passionate about understanding our audiences' needs and what inspires them. We make decisions with our audiences in mind. We build partnerships with the community.

## **We embrace difference**

We bring our whole self to work. We passionately pursue our purpose and we advocate for diversity. We don't tolerate inequality. We connect with people and ensure everyone is heard.

## **We are bold and brave**

We are thought provoking. We respectfully challenge each other. We don't accept the status quo. We aim for extraordinary. We recognise that when we fail a new learning opportunity is created.

## **We engage and participate fully**

We don't sit on the sidelines. We hold each other to account whilst accepting personal responsibility. We don't accept passengers along for the ride. We keep evolving through continuous improvement.

## **We look out for one another**

We foster a sense of belonging. We care for each other personally and professionally. We make it easy for people to do their job. We act as one team and support each other. We celebrate our success.

# Great People; Great Culture

SBS remains committed to fostering a high-performance culture that celebrates the diversity of its people. Diversity and inclusion remain central to SBS's success, with collaboration essential to deliver on the organisation's strategic objectives, whilst effectively managing the impacts and the new ways of working created by the COVID-19 pandemic.

## A highly engaged workforce

### Employee Engagement Survey

SBS's annual Employee Engagement Survey showed a strong engagement result of 83 per cent, positioning the broadcaster ahead of the overall national average (74 per cent) and the global media and creative industry average (72 per cent), placing SBS within the top 25 per cent of companies in Australia.

In that same survey, 86 per cent of SBS employees believe SBS provides a supportive culture for employees from diverse backgrounds and 94 per cent of SBS employees say they are proud to work for SBS. Whilst these are strong results, there is always room for improvement.

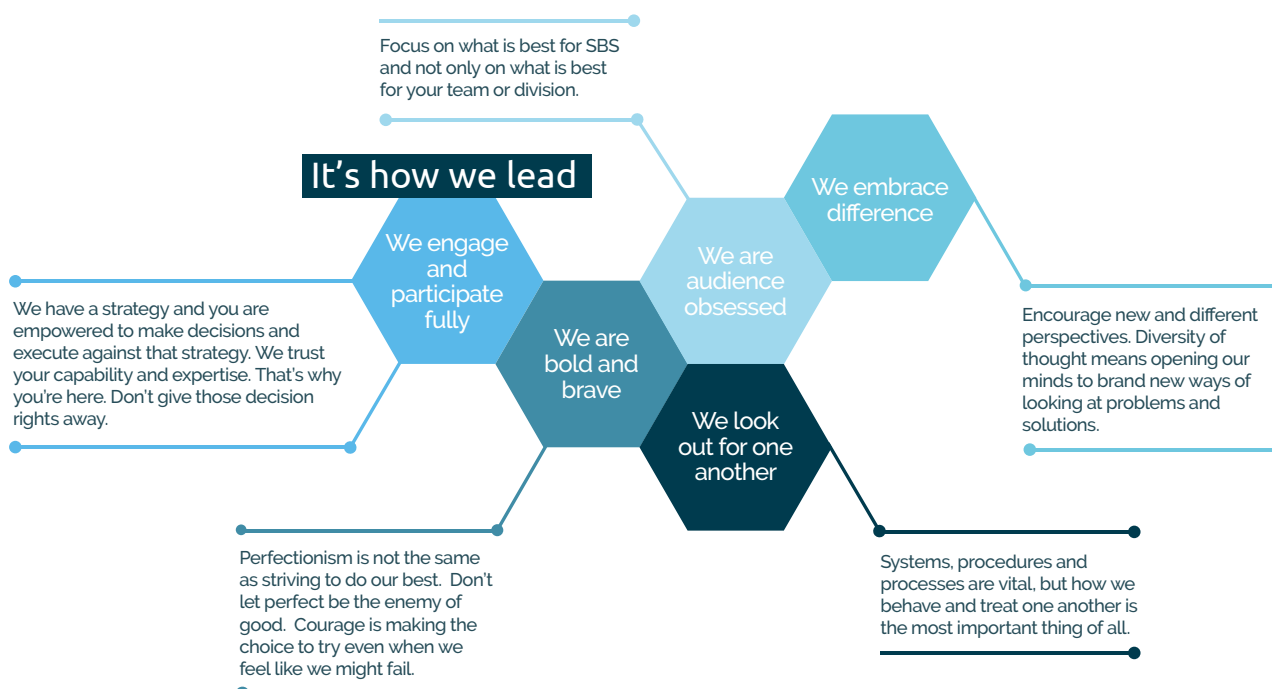
### Values-led Leadership

SBS award winning leadership model, *It's How We Lead* has supported the continuous leadership growth of SBS people leaders for over three years. The model is underpinned by defined behaviours which leaders are measured against as part of the annual Employee Engagement Survey and supported by several flagship development offerings each year.

In 2019-20 SBS launched *It's How We Lead 2.0*, an evolution of the leadership model which more explicitly aligned leadership behaviours and learning objectives with SBS's organisational values. This new model was designed in consultation with senior people leaders, endorsed by the Executive Committee and a new set of leadership behaviours will be baselined in the October 2020 engagement pulse survey from which future targets for leadership growth will be set.

### Performance Process

All employees have a personal Focus work plan which establishes clear goals aligned to team, divisional and organisational objectives, as well as personal career goals. Managers are required to conduct regular conversations with individual team members which, combined with more formal check-ins, are the basis for SBS's annual performance cycle. This process ensures an open dialogue and ongoing feedback to strengthen performance, employee engagement and career development.



## Diversity and Inclusion

### Workforce Overview & Equal Employment Opportunity (EEO)

SBS actively recruits and employs people from diverse backgrounds. Employees are invited to share diversity-related statistical information upon commencement of employment. This information is securely stored on SBS's payroll records.

SBS believes in developing is reflected in its recruitment processes, leadership development, culture programs and employee engagement surveys.

These processes ensure appropriate action is taken to eliminate discrimination against, and promote equal opportunity for, women, Aboriginal and Torres Strait Islander Peoples, individuals

from non-English speaking backgrounds, and people who have a permanent disability, in relation to employment matters in accordance with the Equal Employment Opportunity (Commonwealth Authorities) Act 1987.

As at 30 June 2020, 41.6 per cent of employees are from a non-English speaking background and 37.5 per cent were born overseas.

	Number of employees <sup>97</sup>	Percentage of Total Workforce <sup>98</sup>	Percentage of SBS Board <sup>99</sup> (8)	Percentage of Senior Leaders <sup>100</sup> (86)	Percentage of People Managers (352)
<b>Language Spoken at Home</b>					
English	632	43.6%	87.5%	63.2%	50.6%
Language other than English	603	41.6%	12.5%	16.1%	34.1%
Not Stated	216	14.8%	0%	20.7%	15.3%
<b>Total</b>	<b>1451</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>
<b>Place of Birth</b>					
Australia	688	47.4%	75%	58.6%	48%
Overseas	545	37.5%	25%	23%	37%
Not Stated	218	15.1%	0%	18.4%	15%
<b>Total</b>	<b>1451</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>	<b>100%</b>
<b>Gender</b>					
Female	750	51.7%	50%	52.9%	50.3%
Male	697	48%	50%	47.1%	49.7%
Non-Binary	4	0.3%	0%	0%	0%
<b>Total</b>	<b>1451</b>	<b>100%</b>	<b>12.5%</b>	<b>100%</b>	<b>100%</b>
Aboriginal and/or Torres Strait Islander <sup>101</sup>	40	3.4%	12.5%	3.4%	2.6%
Permanent Disability	25	1.7%	0%	1.1%	2.3%

Note: Data as at 30 June, 2020.

97. Number of employees figure is the total number of employee headcount not FTE.

98. Represents employees who voluntarily disclosed information.

99. The Managing Director has been included in both the "Percentage of SBS Board" and "Percentage of Senior Leaders" and columns.

100. Senior Leaders are defined as the Executive team and their direct reports.

101. Casuals not included in this figure in line with SBS'S RAP reporting.

At 30 June 2020, the SBS Executive Team, including the Managing Director, was 53.8 per cent female and 46.2 per cent male. The Senior Leadership Group<sup>102</sup> has a total of 86 members, with 52.9 per cent female and 47.1 per cent male representation.

In addition, 51.7 per cent of employees are female, with 50.3 per cent of SBS people leaders<sup>103</sup> being female. A further 3.4 per cent of staff identifies as Aboriginal or Torres Strait Islander whilst 1.7 per cent of employees and 2.3% of managers identify as having a permanent disability within SBS payroll records.

### Diversity & Inclusion Survey

SBS recognises that there are a variety of reasons why employees may choose not to share personal non-compulsory data with their employer. This is particularly true for individuals with a disability, for members of the LGBTIQ+ community, for those with non-binary gender identities or those with an intersex variation. For this reason, SBS also collects diversity data through the annual Diversity & Inclusion Survey. This data is collected anonymously and is not attached to individual employee records. This survey was last conducted in October 2019 and attracted 736 responses.

In this survey:

- 4% of respondents, 6.5% of senior leaders and 3.8% of managers identified as having a disability
- 5.6% of respondents, 5.2% of senior leaders and 5% of managers identified as having a chronic condition requiring adjustments in the workplace.
- 12.6% of respondents, 15.8% of senior leaders and 12.4% of managers identified as members of the LGBTIQ+ community
- 1.8% of respondents identified as having an intersex variation
- 0.7% of respondents identified as having a non-binary gender identity

The data collected by this survey informs the work of the SBS Inclusion Council in continuing to make SBS an inclusive and accessible workplace for all.

### SBS Inclusion Strategy

SBS launched its Inclusion Strategy in July 2018, with a focus on providing employment programs, policies and practices that drive greater inclusion in the workplace. SBS is further strengthening and building on its Inclusion Strategy, to improve representation of people from diverse backgrounds at all levels of the organisation and ensuring SBS's organisational processes and procedures do not present barriers to inclusion.

### New policies in 2019-20

In 2019-2020, SBS introduced a policy of paid superannuation on unpaid parental leave. This policy was introduced in recognition of the 42 per cent superannuation pay gap that exists nationally between male and female savings on retirement. Whilst there are multiple factors contributing to this gap, women are more likely than men to take periods of time off work for carer and parenting responsibilities, resulting in lower superannuation contributions and associated compounding growth over their working lives. This policy seeks to rectify one of the significant causal factors behind the national superannuation pay gap.

SBS also introduced a new Family & Domestic Violence Policy, outlining both internal and external support available for employees who may be experiencing Family & Domestic Violence including paid and unpaid leave provisions and where to go for assistance and support.

### Career Trackers

In 2019-20, SBS welcomed back two interns under the Career Trackers Aboriginal and Torres Strait Islander internship program for their second summer placement within SBS's Marketing and Technology functions. SBS also welcomed two new interns for their first summer placement, taking up roles within the Corporate Communications and SBS On Demand teams.

102. Senior Leadership Group is defined as the Executive team & their direct reports.

103. People Leaders defined as an SBS employee who has direct reports.

### **The BlackCard**

2019-20 also saw the launch of SBS's Cultural Capability program in partnership with Aboriginal owned and operated organisation, The BlackCard. The program delivers cultural capability immersions to SBS staff. These immersive workshops take place over the course of a full day and cover a variety of topics including Aboriginal Terms of Reference, rationality and logic within Aboriginal culture, understanding acknowledgement and Welcome To Country, deep dive into country, identity, governance and elders, family and community. The intention of the immersive sessions is to generate a greater appreciation for Aboriginal culture and to utilise those learnings to strengthen relationships with Aboriginal and Torres Strait Islander suppliers, partners, team members and colleagues.

### **Disability Action Plan**

Working with the Australian Network on Disability, SBS has continued to build and implement a Disability Action Plan that aims to improve access to employment opportunities and increase representation of people with disabilities in the workplace.

In 2019-20 SBS has worked to develop the following elements of that plan:

Conducted an end-to-end recruitment process review and developed a recruitment and selection action plan. This plan includes adjustments to job advertisement texts, the accessibility of position descriptions and proactively informing candidates of how they can request a reasonable adjustment.

- Conducted a premises review of the SBS Melbourne and Sydney offices and developed a facilities action plan.
- Development of a comprehensive reasonable workplace adjustments policy and procedure which more easily enables employees to identify barriers to inclusion for people with disabilities and outlines a simple process to request the removal of those barriers.
- Development of a passport system, so that employees who have adjustment requirements to their workspace can take those adjustments with them if they move about the building, without having to go through the process of requesting an adjustment each time they change desks.
- Implemented AI-powered voice recognition software to enable live captioning of SBS internal events.

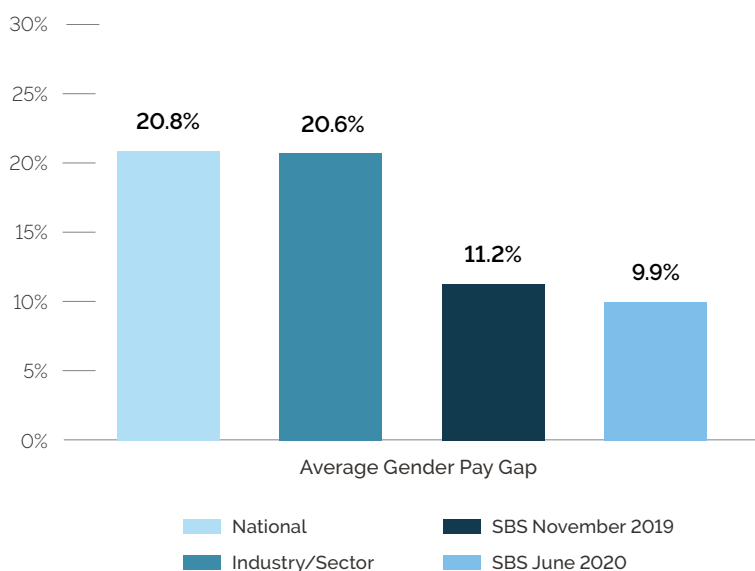
### **Gender Equity Pay Review**

In November 2019 SBS conducted a comprehensive gender pay equity analysis which looked at pay equity in terms of like-for-like work and organisational averages. SBS has also undertaken to conduct this review annually as part of its regular salary review process. The organisational average was calculated as the difference between the average male and the average female earnings, expressed as a percentage of the average male earnings. This is the methodology used and recommended by the Workplace Gender Equality Agency (WGEA). For the purposes of the review, SBS considered 'earnings' to be inclusive of both superannuation and performance-related pay.

The results of the analysis in November 2019 demonstrated that SBS had a total remuneration gender pay gap of 11.2 per cent, which had further improved to 9.9 per cent by June 2020. This compares with the national total remuneration pay gap of 20.8 per cent and the telecommunications and media sector average of 20.6 per cent.

In addition, the review identified that there were more women than men at the junior pay bands of the organisation and more men than women at the highest pay bands. These two forces contribute to the overall pay gap when looking at salary averages. The lack of balance within the most senior pay bands is primarily driven by senior technology roles which attract high market rates and are under-represented by women both at SBS and in the market.

## Total Remuneration Gender Pay Gap



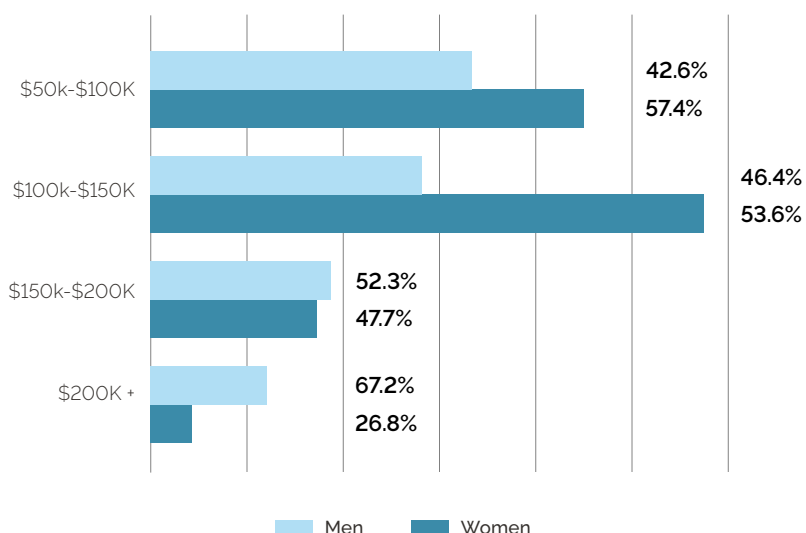
Source for graph: Industry and National data is from the 2019 Workplace Gender Equality Agency gender equality scorecard released on 19 November 2019.

SBS is committed to addressing this gap over time and has identified a number of initiatives designed to bring balance at all levels. These include:

- A bespoke 'Women in STEM' program to support development of talent in technology roles
- Gender balanced interview panels
- Gender balanced candidate short-lists
- Detail succession plans with gender balanced talent pipelines
- Enhanced flexibility options for employees
- Implementation of The Grace Papers to support parents in balancing work and parenting
- Paid superannuation on unpaid parental leave
- New clause within the SBS Enterprise Agreement 2019 enabling employees to request a salary review on return from parental leave

SBS does not currently have any like-for-like gender pay gaps and will continue to review all roles and salaries by gender on an annual basis.

## Gender representation by total salary level



## Australian Workplace Equality Index

SBS is a proud member of *Pride in Diversity* and participates in the annual *Australian Workplace Equality Index* (AWEI) which is the definitive national benchmark on LGBTIQ+ inclusion in the workplace. In the first year of participation in 2019, SBS scored the second highest ranking for a first year organisation in the history of the AWEI and in 2020 SBS achieved a gold tier rating demonstrating its outstanding and ongoing commitment to LGBTIQ+ inclusion in the workplace.

Alongside these specific initiatives, SBS has established Employee Advisory Groups including *SBS Pride and Allies* focused on LGBTIQ+ inclusion, *The Network* which addresses gender equity, *SBS Access* which considers the experiences of employees living with disabilities and *SBS Multi* bringing together culturally, religiously and linguistically diverse SBS team members.

## Managing the impacts of COVID-19 on employees

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SBS was significantly impacted by the pandemic with many employees working from offsite locations and a range of protective measures implemented for those required to work on-site to continue the delivery of essential services to Australians.

SBS's guiding principle in its approach to COVID-19 is the safety and physical and mental wellbeing of its employees.

SBS offices incorporated rigorous physical distancing and hygiene measures to minimise risk to employees who work on premise. At the same time, a significant portion of the workforce has transitioned to working from home arrangements – 55 per cent of the workforce was working regularly from home between March and June 2020. Substantial support has also been provided to protect the mental health and wellbeing of employees working from home. The ongoing risk to newsgatherers, ALC broadcasters and frontline helpdesk and corporate services staff vital to SBS's ability to continue its critical services for communities, continues to be closely monitored and actively managed.

In a May 2020 employee survey, 91 per cent of SBS employees felt confident that SBS had taken effective action to protect critical operations, 88 per cent of employees felt confident that SBS had taken effective action to protect the safety and wellbeing of employees, and 93 per cent felt informed about the SBS response to the pandemic.

SBS has developed and actively consulted with employees on a *SBS COVIDSafe at Work Roadmap* which outlines SBS's guiding principles, the role that SBS and its employees play in keeping one another safe, and how and when SBS will gradually roll out a broader return to employees working on site.

## Workplace Health and Safety

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SBS is committed to fostering a positive safety culture and to ensuring the health and safety of all employees, contractors, and members of the public who may be affected by its work.

As part of SBS's proactive approach to the safety governance framework, SBS conducted its annual WHS Audit Program from August 2019 across key divisions. In 2019 the WHS audit tool was revised to align the criteria for auditing to ISO 45001:2018 Occupational Health and Safety Management Systems. SBS Directorates achieved an average WHS Audit score of 89 per cent, an increase from the 2018 score of 85 per cent.

Ergonomic review programs continue to proactively identify and address hazards associated with agile workspaces. This approach was further supplemented with work from home checklists and guidance as more staff worked from home during the COVID-19 period.

In March 2020, SBS notified the regulator of one instance where a staff member was a confirmed COVID-19 case. The regulator investigation closed without any further request for workplace action. Injury and illness reporting numbers remain consistent, with the business continuing to encourage proactive reporting. SBS had a second positive case in late June from the Melbourne office. Again, SBS worked closely with the Victorian health authorities to ensure public health orders were complied with whilst maintaining the integrity of operations.

The SBS early intervention program continues to deliver outstanding results with a substantial reduction in work-related claims costs. In the financial year 2019-20 SBS has had just one new workers' compensation claim lodged.

In 2019-20, SBS successfully transitioned to its new Employee Assistance Program provider – Converge International. This provider has offered a suite of support options for staff including post incident response, and manager assist services. SBS has supported the training of 60 staff in Mental health First Aid, as additional resources and support across Sydney, Melbourne and Canberra offices. They also provided a valued service during the height of the COVID-19 pandemic including a proactive outreach to people leaders in support of the teams they lead.

# Annual Performance Statement

I, Mr George Savvides AM, as a member of the accountable authority of the Special Broadcasting Service, present the 2019-20 annual performance statements of the Special Broadcasting Service, as required under paragraph 39(1) (a) of the Public Governance, Performance and Accountability Act 2013 (PGPA Act). In my opinion, these annual performance statements are based on properly maintained records, accurately reflect the performance of the entity, and comply with subsection 39(2) of the PGPA Act.

## Our Purpose

As described in our Charter, the principal function of the SBS is to provide multilingual and multicultural radio, television and digital media services that inform, educate and entertain all Australians, and, in doing so, reflect Australia's multicultural society.

In the SBS 2019-20 Corporate Plan, SBS has interpreted this function into a purpose that has a positive impact on Australia's diverse society:

SBS inspires all Australians to explore, respect and celebrate our diverse world and in doing so, contributes to a cohesive society.

This purpose is mapped to the Portfolio Budget Statements (PBS) as follows:

Purpose	Delivered by	Outcome	Linked PBS Programs and sub-programs
"SBS inspires all Australians to explore, respect and celebrate our diverse world and in doing so, contributes to a cohesive society"	Whole of organisation	Outcome 1	Program 1.1 – SBS General Operational Activities Program 1.2 – SBS Transmission and Distribution Services

## Results and Analysis of performance against Purpose

The Annual Performance Statement (APS) outlines the identified deliverable, the performance criterion, the target outcome and the actual result for the year, as well as any relevant commentary regarding performance against each of the criteria. The APS has been compiled and reviewed for accuracy by SBS's Finance team with input from other teams including Television and Online Content, Audio and Language Content, Corporate Affairs, Audience Data and Insights, and Technology.

The data is retrieved from a number of different internal and external data sources, which include:

- IBMS and Oracle (internal); and,
- OzTAM and RegTAM TV ratings databases and Broadcast Australia (external)

These source systems are essential business information systems routinely used by SBS management for resource planning and management reporting and are maintained accordingly.

SBS performed strongly across key initiatives for 2019-20. Significant changes that had an impact on the highly competitive market for audiences in Australia included:

- Increased viewership on mobile devices, smart TVs and streaming boxes and devices, resulting in on-demand content consumed through multiple mediums.
- Further competition in the Australian market for subscription video on demand services with the entry of Disney+, Apple+ and Foxtel's new Binge over-the-top service. New entrants to the market may impact SBS' competitive standing when they compete directly with SBS for content, and/or compete with SBS for audience time.
- Commercial TV networks continue to invest heavily in live sport and reality TV to retain declining TV audiences, although COVID-19 resulted in the suspension of major sporting competitions and TV production for several months.

Despite these challenges, SBS achieved increased audience engagement and also delivered on commercial objectives.

The tables below summarise SBS's results against the purpose of the organisation, using the criteria identified in the Portfolio Budget Statements and the SBS 2019-20 Corporate Plan. These results are broken down by significant activity area, all of which contribute to SBS achieving its purpose.

## Content creation, acquisition and curation

Deliverable	Performance Criterion	Source	FY19-20 Target	FY19-20 Actual	Commentary
— Providing programs aligned with Australia's multicultural society and perspective (Pages 17-44; Appendices 1-5)	Number of hours of TV programming broadcast in CALD (culturally and linguistically diverse)	<b>Program 1.1, 2019-20 Portfolio Budget Statements, p 291</b>	10,000 hours	12,371 hours on SBS and SBS VICELAND	Target exceeded; this includes 6,082 hours of programming broadcast in LOTE (languages other than English) on SBS and SBS VICELAND
— Broadcasting in languages other than English (Appendices 1, 3, 6, 8, 9)	Number of hours of locally commissioned programs broadcast (first run) NITV	<b>Program 1.1, 2019-20 Portfolio Budget Statements, p 291</b>	30 hours	59 hours	Target exceeded; this includes commissioned and inhouse productions but excludes news, current affairs, special events and sports programming
	Number of hours of locally commissioned programs broadcast (first run) SBS and SBS VICELAND	<b>Program 1.1, 2019-20 Portfolio Budget Statements, p 291</b>	80 hours	171 hours	Target exceeded; the scheduling of high volume titles across financial years and the changing genre mix contributed to a significant increase in hours
	Percentage of Radio broadcasts in Languages other than English	<b>Program 1.1, 2019-20 Portfolio Budget Statements, p 291</b>	90%	97%	Target exceeded

Through SBS's commissioned content, news and current affairs and radio language programs, SBS continued to tell stories which explore and celebrate Australia's diverse multicultural society. Highlights included:

- A series of commissioned dramas and documentaries, such as *The Hunting* and *Struggle Street*, that explored Australia's history, social issues, and ongoing evolution in a multicultural world, encouraging national reflection and debate.
- 97 per cent of SBS radio programming was broadcast in languages other than English (LOTE). SBS had 68 language services in 2019-20.

As always, SBS continued to bring the best culturally and linguistically diverse content from across the world to Australian audiences, across all platforms.

For more details, see pages 17-45.

## Content Broadcast, Technology & Distribution

Deliverable	Performance Criterion	Source	FY19-20 Target	FY19-20 Actual	Commentary
<ul style="list-style-type: none"> <li>— Maintaining and improving the availability of SBS's digital transmissions</li> <li>— Extending the reach of SBS's digital network (Pages 67-72; Appendices 11, 13)</li> </ul>	Population reach – Digital transmission sites (including VAST Satellite)	<b>Program 1.2, 2019-20 Portfolio Budget Statements, p 292</b>  <b>SBS 2019-20 Corporate Plan, p 23</b>	100%	100%	Target met.
	Availability of digital television transmission services (fully managed services)*		99.82%	99.87%	Target exceeded
	Population reach for terrestrial services (excluding satellite)		97%	97%	Target met
	Availability of Radio transmission services (fully managed services)**		99.86%	99.99%	Target exceeded.
<ul style="list-style-type: none"> <li>— Cost-effective delivery of transmission and distribution services</li> </ul>	Transmission and Distribution expenditure as % of total operating expenditure	<b>SBS 2019-20 Corporate Plan, p 23</b>	<18.6%	17.4%	Target exceeded

\* Based on contracted availability which excludes planned maintenance and infrastructure upgrade outages.

\*\* Analog radio transmission only.

Through broadcast and narrowcast distribution of content, SBS sought to reach and engage as many Australians as possible with content which reflects the SBS Charter. By innovative deployment of technology and the smart use of capability partners, SBS ensured efficiency and cost-effectiveness in broadcast capabilities.

SBS delivered on its goals for 2019-20, achieving all of its performance targets as set out in the 2019-20 Portfolio Budget Statement and SBS 2019-20 Corporate Plan. SBS continued to implement broadcast, technology and distribution solutions that enabled the effective and efficient delivery of this function.

SBS is the only Australian broadcaster to transmit three high definition channels, being SBS HD, SBS VICELAND HD and SBS World Movies. SBS World Movies is a new free-to-air channel which commenced broadcasting on 1 July 2019.

For more examples and information, see pages 8, 67-72.

## Content Commercialisation

Deliverable	Performance Criterion	Source	FY19-20 Target	FY19-20 Actual	Commentary
— Commercialisation of content to support delivery of Charter focused content	Total Commercial Revenue (\$ millions)	<b>SBS 2019-20 Corporate Plan, p 25</b>	\$106.8m	\$120.4m	Target exceeded

SBS's commercial activities include SBS Media Sales, SBS In-Language translation services, subscription television business, and SBS's Distribution and Inclusion training and consultancy businesses.

The primary purpose of SBS's commercial activities is to generate positive returns across our network portfolio of channels and platforms, in order to reinvest in distinctive Charter-driven content for our audiences and marketing activities to support our content and community objectives.

Over the past 12-months, SBS's commercial activities maintained their premium position in the free-to-air advertising market and delivered above-market television advertising growth while also increasing digital revenue.

For more examples and information, see pages 73-74.

## Content Support Activities

Deliverable	Performance Criterion	Source	FY19-20 Target	FY19-20 Actual	Commentary
— Effective and efficient support of core content and content commercialisation activities	Content support activities; share of total operating expense (% including transmission)	<b>SBS 2019-20 Corporate Plan, p 27</b>	10%	9%	Target exceeded (<10%)
	Content support activities; share of total FTEs (%)		9%	9%	Target met

SBS's support activities encompass the functions that allow SBS to deliver content, distribution and commercial activities. These teams include human resources and organisational development, corporate affairs, legal, corporate services and finance.

SBS continued to support activities efficiently and the functions represent less than 10 per cent of overall expenditure as well as 9 per cent of full-time equivalent (FTE) staff, which met targets and was consistent with historical performance.

# Financial Statements

for the year ended 30 June 2020

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# Independent Auditor's Report



## INDEPENDENT AUDITOR'S REPORT

To the Minister for Communications, Cyber Safety and the Arts

### Opinion

In my opinion, the financial statements of the Special Broadcasting Service Corporation (the Entity) for the year ended 30 June 2020:

- (a) comply with Australian Accounting Standards – Reduced Disclosure Requirements and the *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015*; and
- (b) present fairly the financial position of the Entity as at 30 June 2020 and its financial performance and cash flows for the year then ended.

The financial statements of the Entity, which I have audited, comprise the following as at 30 June 2020 and for the year then ended:

- Statement by the Directors and Chief Financial Officer;
- Statement of Comprehensive Income;
- Statement of Financial Position;
- Statement of Changes in Equity;
- Cash Flow Statement; and
- Notes to the financial statements, comprising a summary of significant accounting policies and other explanatory information.

### Basis for opinion

I conducted my audit in accordance with the Australian National Audit Office Auditing Standards, which incorporate the Australian Auditing Standards. My responsibilities under those standards are further described in the *Auditor's Responsibilities for the Audit of the Financial Statements* section of my report. I am independent of the Entity in accordance with the relevant ethical requirements for financial statement audits conducted by the Auditor-General and his delegates. These include the relevant independence requirements of the Accounting Professional and Ethical Standards Board's APES 110 *Code of Ethics for Professional Accountants (including Independence Standards)* (the Code) to the extent that they are not in conflict with the Auditor-General Act 1997. I have also fulfilled my other responsibilities in accordance with the Code. I believe that the audit evidence I have obtained is sufficient and appropriate to provide a basis for my opinion.

### Accountable Authority's responsibility for the financial statements

As the Accountable Authority of the Entity, the Special Broadcasting Service Board is responsible under the *Public Governance, Performance and Accountability Act 2013* (the Act) for the preparation and fair presentation of annual financial statements that comply with Australian Accounting Standards – Reduced Disclosure Requirements and the rules made under the Act. The Accountable Authority is also responsible for such internal control as the Accountable Authority determines is necessary to enable the preparation of financial statements that are free from material misstatement, whether due to fraud or error.

In preparing the financial statements, the Accountable Authority is responsible for assessing the ability of the Entity to continue as a going concern, taking into account whether the Entity's operations will cease as a result of an administrative restructure or for any other reason. The Accountable Authority is also responsible for disclosing, as applicable, matters related to going concern and using the going concern basis of accounting unless the assessment indicates that it is not appropriate.

GPO Box 707 CANBERRA ACT 2601  
38 Sydney Avenue FORREST ACT 2603  
Phone (02) 6203 7300 Fax (02) 6203 7777

### **Auditor's responsibilities for the audit of the financial statements**

My objective is to obtain reasonable assurance about whether the financial statements as a whole are free from material misstatement, whether due to fraud or error, and to issue an auditor's report that includes my opinion. Reasonable assurance is a high level of assurance, but is not a guarantee that an audit conducted in accordance with the Australian National Audit Office Auditing Standards will always detect a material misstatement when it exists. Misstatements can arise from fraud or error and are considered material if, individually or in the aggregate, they could reasonably be expected to influence the economic decisions of users taken on the basis of the financial statements.

As part of an audit in accordance with the Australian National Audit Office Auditing Standards, I exercise professional judgement and maintain professional scepticism throughout the audit. I also:

- identify and assess the risks of material misstatement of the financial statements, whether due to fraud or error, design and perform audit procedures responsive to those risks, and obtain audit evidence that is sufficient and appropriate to provide a basis for my opinion. The risk of not detecting a material misstatement resulting from fraud is higher than for one resulting from error, as fraud may involve collusion, forgery, intentional omissions, misrepresentations, or the override of internal control;
- obtain an understanding of internal control relevant to the audit in order to design audit procedures that are appropriate in the circumstances, but not for the purpose of expressing an opinion on the effectiveness of the Entity's internal control;
- evaluate the appropriateness of accounting policies used and the reasonableness of accounting estimates and related disclosures made by the Accountable Authority;
- conclude on the appropriateness of the Accountable Authority's use of the going concern basis of accounting and, based on the audit evidence obtained, whether a material uncertainty exists related to events or conditions that may cast significant doubt on the Entity's ability to continue as a going concern. If I conclude that a material uncertainty exists, I am required to draw attention in my auditor's report to the related disclosures in the financial statements or, if such disclosures are inadequate, to modify my opinion. My conclusions are based on the audit evidence obtained up to the date of my auditor's report. However, future events or conditions may cause the Entity to cease to continue as a going concern; and
- evaluate the overall presentation, structure and content of the financial statements, including the disclosures, and whether the financial statements represent the underlying transactions and events in a manner that achieves fair presentation.

I communicate with the Accountable Authority regarding, among other matters, the planned scope and timing of the audit and significant audit findings, including any significant deficiencies in internal control that I identify during my audit.

Australian National Audit Office



Carla Jago  
Group Executive Director

Delegate of the Auditor-General  
Canberra  
26 August 2020




# Statement by the Directors and Chief Financial Officer

**STATEMENT BY THE DIRECTORS AND CHIEF FINANCIAL OFFICER**

In our opinion, the attached financial statements for the year ended 30 June 2020 comply with subsection 42(2) of the Public Governance, Performance and Accountability Act 2013 (PGPA Act), and are based on properly maintained financial records as per subsection 41(2) of the PGPA Act.

In our opinion, at the date of this statement, there are reasonable grounds to believe that the Special Broadcasting Service Corporation will be able to pay its debts as and when they fall due.

This statement is made in accordance with a resolution of the directors.

Signed 	Signed 	Signed 
George Savvides Chairman	James Taylor Managing Director	Nitsa Niarchos Chief Financial Officer
26 August 2020	26 August 2020	26 August 2020

# Statement of Comprehensive Income

for the year ended 30 June 2020

		2020	2019
	Notes	\$'000	\$'000
<b>Net Cost of Services</b>			
<b>Expenses</b>			
Employee benefits	1.1A	143,168	141,941
Suppliers	1.1B	168,977	192,107
Depreciation and amortisation	2.2A	27,952	11,959
Program inventory amortisation	2.2B	64,340	59,972
Finance costs	1.1C	1,061	26
Impairment loss on financial instruments	1.1D	2	94
Write-down and impairment of other assets	1.1E	199	133
Foreign exchange losses		37	61
<b>Total expenses</b>		<b>405,736</b>	<b>406,293</b>
<b>Less:</b>			
<b>Own-source income</b>			
<b>Own-source revenue</b>			
Revenue from contracts with customers	1.2A	115,362	118,923
Term deposit interest income	1.2A	1,680	3,277
Rental income	1.2B	1,342	1,354
Royalties from program rights		1,686	1,461
Other revenue		328	225
<b>Total own-source revenue</b>		<b>120,398</b>	<b>125,240</b>
<b>Net cost of services</b>		<b>285,338</b>	<b>281,053</b>
Revenue from Government	1.2C	290,054	281,726
<b>Surplus on continuing operations</b>		<b>4,716</b>	<b>673</b>
<b>Other Comprehensive Income</b>			
<b>Items not subject to subsequent reclassification to net cost of services</b>			
Changes in asset revaluation reserve		(64)	6,180
<b>Items subject to subsequent reclassification to net cost of services</b>			
(Loss)/gain on cash flow hedging instruments		(240)	229
<b>Total other comprehensive income</b>		<b>(304)</b>	<b>6,409</b>
<b>Total comprehensive income</b>		<b>4,412</b>	<b>7,082</b>

The above statement should be read in conjunction with the accompanying notes.

# Statement of Financial Position

as at 30 June 2020

		2020	2019
	Notes	\$'000	\$'000
<b>Assets</b>			
<b>Financial assets</b>			
Cash and cash equivalents	2.1A	18,926	5,623
Trade and other receivables	2.1B	20,145	23,951
Term investments	2.1C	28,586	20,035
<b>Total financial assets</b>		<b>67,657</b>	<b>49,609</b>
<b>Non-financial assets<sup>(i)</sup></b>			
Land	2.2A	48,500	45,550
Buildings	2.2A	53,472	46,184
Plant and equipment	2.2A	85,833	21,061
Computer software	2.2A	11,825	12,537
Other intangibles	2.2A	9,319	9,319
Inventories	2.2B	72,526	84,225
Other non-financial assets	2.2C	17,180	13,511
<b>Total non-financial assets</b>		<b>298,655</b>	<b>232,387</b>
<b>Total assets</b>		<b>366,312</b>	<b>281,996</b>
<b>Liabilities</b>			
<b>Payables</b>			
Trade creditors and accruals	2.3A	17,804	14,095
Other payables	2.3A	17,064	14,530
<b>Total payables</b>		<b>34,868</b>	<b>28,625</b>
<b>Interest bearing liabilities</b>			
Lease liabilities	2.4	73,958	–
<b>Total interest bearing liabilities</b>		<b>73,958</b>	<b>–</b>
<b>Provisions</b>			
Employee provisions	3.1	30,803	30,000
Other provisions	2.3B	1,031	745
<b>Total provisions</b>		<b>31,834</b>	<b>30,745</b>
<b>Total liabilities</b>		<b>140,660</b>	<b>59,370</b>
<b>Net assets</b>		<b>225,652</b>	<b>222,626</b>
<b>Equity</b>			
Contributed equity		110,403	110,403
Reserves		81,450	82,026
Retained surplus		33,799	30,197
<b>Total equity</b>		<b>225,652</b>	<b>222,626</b>

(i) Right-of-use assets are included in the following line items; Buildings and Plant and Equipment.

The above statement should be read in conjunction with the accompanying notes.

# Statement of Changes in Equity

for the year ended 30 June 2020

	Contributed equity		Asset revaluation reserve		Hedge reserve		Retained surplus		Total equity	
	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000	2020 \$'000	2019 \$'000
<b>Opening balance</b>										
Balance carried forward from previous year	110,403	110,403	81,373	75,215	653	424	30,197	29,502	222,626	215,544
Adjustment on initial application of AASB 16	-	-	-	-	-	-	(1,386)	-	(1,386)	-
<b>Adjusted opening balance</b>	<b>110,403</b>	<b>110,403</b>	<b>81,373</b>	<b>75,215</b>	<b>653</b>	<b>424</b>	<b>28,811</b>	<b>29,502</b>	<b>221,240</b>	<b>215,544</b>
<b>Comprehensive income</b>										
Surplus for the year	-	-	-	-	-	-	4,716	673	4,716	673
<b>Other comprehensive income</b>										
Asset revaluation	-	-	(64)	6,180	-	-	-	-	(64)	6,180
(Loss)/profit on cash flow hedging instrument	-	-	-	-	(240)	229	-	-	(240)	229
<b>Total comprehensive income</b>	<b>-</b>	<b>-</b>	<b>(64)</b>	<b>6,180</b>	<b>(240)</b>	<b>229</b>	<b>4,716</b>	<b>673</b>	<b>4,412</b>	<b>7,082</b>
<b>Transfers between equity components</b>										
Transfer of revaluation gain in relation to assets written off during the year <sup>(i)</sup>	-	-	(272)	(22)	-	-	272	22	-	-
<b>Total transfers between equity components</b>	<b>-</b>	<b>-</b>	<b>(272)</b>	<b>(22)</b>	<b>-</b>	<b>-</b>	<b>272</b>	<b>22</b>	<b>-</b>	<b>-</b>
<b>Closing balance as at 30 June</b>	<b>110,403</b>	<b>110,403</b>	<b>81,037</b>	<b>81,373</b>	<b>413</b>	<b>653</b>	<b>33,799</b>	<b>30,197</b>	<b>225,652</b>	<b>222,626</b>

(i) During the year the Corporation wrote off plant and equipment that had previously been revalued upwards by \$0.272m (2019: \$0.02m) (Refer Note 1.1E). At the time of write-off this asset revaluation surplus was transferred to retained surplus.

The above statement should be read in conjunction with the accompanying notes.

# Cash Flow Statement

for the year ended 30 June 2020

		2020	2019
	Notes	\$'000	\$'000
<b>Operating Activities</b>			
<b>Cash received</b>			
Receipts from Government		290,054	281,726
Sale of goods and rendering of services		134,893	143,635
Interest		1,711	3,120
Net GST received		9,527	6,734
<b>Total cash received</b>		<b>436,185</b>	<b>435,215</b>
<b>Cash used</b>			
Employees		(141,914)	(138,211)
Suppliers		(243,100)	(276,023)
Interest payments on lease liabilities		(1,051)	–
<b>Total cash used</b>		<b>(386,065)</b>	<b>(414,234)</b>
<b>Net cash from operating activities</b>		<b>50,120</b>	<b>20,981</b>
<b>Investing Activities</b>			
<b>Cash received</b>			
Investments		203,152	187,546
<b>Total cash received</b>		<b>203,152</b>	<b>187,546</b>
<b>Cash used</b>			
Purchase of plant and equipment		(11,668)	(12,698)
Investments		(211,714)	(197,546)
<b>Total cash used</b>		<b>(223,382)</b>	<b>(210,244)</b>
<b>Net cash used by investing activities</b>		<b>(20,230)</b>	<b>(22,698)</b>
<b>Financing Activities</b>			
<b>Cash used</b>			
Principal payments of lease liabilities		(16,587)	–
<b>Total cash used</b>		<b>(16,587)</b>	<b>–</b>
<b>Net cash used by financing activities</b>		<b>(16,587)</b>	<b>–</b>
<b>Net increase/(decrease) in cash held</b>		<b>13,303</b>	<b>(1,717)</b>
Cash and cash equivalents at the beginning of the reporting period		5,623	7,340
<b>Cash and cash equivalents at the end of the reporting period</b>	2.1A	<b>18,926</b>	<b>5,623</b>

The above statement should be read in conjunction with the accompanying notes.

# Notes to the Financial Statements

## Overview

The financial statements are those of the Special Broadcasting Service Corporation (the "Corporation").

### a) The basis of preparation

The financial statements are general purpose financial statements and are required by section 42 of the *Public Governance, Performance and Accountability Act 2013*.

The financial statements have been prepared in accordance with:

- i) *Public Governance, Performance and Accountability (Financial Reporting) Rule 2015* (FRR); and
- ii) Australian Accounting Standards and Interpretations – Reduced Disclosure Requirements issued by the Australian Accounting Standards Board (AASB) that apply for the reporting period.

The financial statements have been prepared on an accrual basis and in accordance with the historical cost convention, except for certain assets and liabilities at fair value. Except where stated, no allowance is made for the effect of changing prices on the results or the financial position. The financial statements are presented in Australian dollars, which is the Corporation's functional currency and values are rounded to the nearest thousand dollars unless otherwise specified.

### b) New Accounting Standards

#### New and amended standards and interpretations

All new, revised or amending Standards and Interpretations that were issued prior to the sign-off date and are applicable to the current reporting period did not have a material effect on the Corporation's financial statements, other than AASB 16 Leases. Further details are outlined below:

Standard/ Interpretation	Application date	Nature of change in accounting policy, transitional provisions and adjustment to financials statements
AASB 15 Revenue from Contracts with Customers / AASB 2016-8 Amendments to Australian Accounting Standards – Australian Implementation Guidance for Not-for-profit Entities and AASB 1058 Income of Not-For-Profit Entities	1 July 2019	<p>AASB 15 establishes a comprehensive framework for determining whether, how much and when revenue is recognised. It replaces existing revenue recognition guidance, including AASB 118 Revenue, AASB 111 Construction Contracts and Interpretation 13 Customer Loyalty Programmes. The core principle of AASB 15 is that a Corporation recognises revenue to depict the transfer of promised goods or services to customers in an amount that reflects the consideration to which the Corporation expects to be entitled in exchange for those goods or services.</p> <p>AASB 1058 is relevant in circumstances where AASB 15 does not apply. AASB 1058 replaces most of the not-for-profit (NFP) provisions of AASB 1004 Contributions and applies to transactions where the consideration to acquire an asset is significantly less than fair value principally to enable the Corporation to further its objectives and where volunteer services are received.</p> <p>Under the new income recognition model the Corporation determines whether an enforceable agreement exists and whether the promises to transfer goods and services to the customer are 'sufficiently specific'. Where these criteria are met the Corporation will apply AASB 15 principles to determine the appropriate revenue recognition, otherwise AASB 1058 application will be considered.</p> <p>Impact: The Corporation has adopted AASB 15 and AASB 1058 using the modified retrospective approach. First time adoption did not have a material financial impact to the Corporation.</p>

# Notes to the Financial Statements

(Continued)

## New and amended standards and interpretations (continued)

Standard/ Interpretation	Application date	Nature of change in accounting policy, transitional provisions and adjustment to financials statements
AASB 16 Leases	1 July 2019	<p>This new standard has replaced AASB 117 Leases, Interpretation 4: Determining Whether an Arrangement Contains a Lease, Interpretation 115: Operating Leases – Incentives and Interpretation 127: Evaluating the Substance of Transactions Involving the Legal Form of a Lease.</p> <p>AASB 16 provides a single lessee accounting model, requiring the recognition of assets and liabilities for all leases, together with options to exclude leases where the lease term is 12 months or less, or where the underlying asset is of low value. AASB 16 substantially carries forward the lessor accounting in AASB 117, with the distinction between operating leases and finance leases being retained.</p> <p>Impact: Adoption resulted in an increase to both the respective Right-of-Use Asset and Lease Liability on the Statement of Financial Position and a decrease to Retained Earnings as at 1 July 2019. The details of the changes in accounting policies, transitional provisions and adjustments are disclosed below and in the relevant notes to the financial statements.</p>

### Application of AASB 16 Leases

The Corporation adopted AASB 16 using the modified retrospective approach, under which the cumulative effect of initial application is recognised in retained earnings at 1 July 2019. Accordingly, the comparative information presented is not restated, that is, it is presented as previously reported under AASB 117 and related interpretations.

AASB 16 provides for certain optional practical expedients, including those related to the initial adoption of the standard. The Corporation applied the following practical expedients when applying AASB 16 to leases previously classified as operating leases under AASB 117:

- Apply a single discount rate to a portfolio of leases with reasonably similar characteristics;
- Reliance on previous assessments on whether leases are onerous as opposed to preparing an impairment review under AASB 136 Impairment of Assets as at the date of initial application; and
- Applied the exemption not to recognise Right-of-Use Assets and liabilities for leases with less than 12 months of lease term remaining as of the date of initial application.

As a lessee, the Corporation previously classified leases as operating or finance leases based on its assessment of whether the lease transferred substantially all the risks and rewards of ownership. Under AASB 16, the Corporation recognises Right-of-Use Assets and Lease Liabilities for most leases. However, the Corporation has elected not to recognise Right-of-Use Assets and Lease Liabilities for some leases of low value assets based on the value of the underlying asset when new or for short-term leases with a lease term of 12 months or less.

On adoption of AASB 16, the Corporation recognised Right-of-Use Assets and Lease Liabilities in relation to leases of office space, and motor vehicles which had previously been classified as operating leases. In addition, certain previously recognised service arrangements (i.e.: transmission and playout services) are also captured as leases on adoption of AASB 16 as at 1 July 2019.

The Lease Liabilities were measured at the present value of the remaining lease payments, discounted using the Corporation's incremental borrowing rate as at 1 July 2019. The Corporation's incremental borrowing rate is the rate at which a similar borrowing could be obtained from an independent creditor under comparable terms and conditions. The weighted-average rate applied was 1.3%.

The Right-of-Use Assets were measured as follows:

- a) Office space: measured at an amount equal to the Lease Liability.
- b) All other leases: the carrying value that would have resulted from AASB 16 being applied from the commencement date of the leases, subject to the practical expedients noted above.

### Impact on transition

On transition to AASB 16, the Corporation recognised additional Right-of-Use Assets and additional Lease Liabilities, recognising the difference in Retained Earnings. The impact on transition is summarised below:

Balance sheet transitional impact	1 July 2019
	\$'000
Right-of-Use Assets – property, plant and equipment	90,559
Lease Liabilities	90,559
Retained Earnings / (Accumulated Losses) adjustment	(1,386)

The following table reconciles the minimum lease commitments disclosed in the entity's 30 June 2019 annual financial statements to the amount of lease liabilities recognised on 1 July 2019:

	1 July 2019
	\$'000
Minimum operating lease commitment at 30 June 2019	6,417
Less: short-term leases not recognised under AASB 16	(143)
Less: low value leases not recognised under AASB 16	(1,382)
Plus: service arrangements captured as leases under AASB 16	61,668
Plus: effect of extension options reasonably certain to be exercised	30,261
<b>Undiscounted lease payments</b>	<b>96,821</b>
Less: effect of discounting using the incremental borrowing rate as at the date of initial application	(6,262)
<b>Lease liabilities recognised at 1 July 2019</b>	<b>90,559</b>

#### c) Significant accounting judgements and estimates

In the process of applying the accounting policies, the Corporation has made the following judgements that have the most significant impact on the amounts recorded in the financial statements:

- Valuation of land and buildings as detailed in Note 2.2A.
- Program amortisation as detailed in Note 2.2B.
- Long service leave as detailed in Note 3.1.

No accounting assumptions or estimates have been identified that have a significant risk of causing a material adjustment to the carrying amounts of assets and liabilities within the next reporting year.

#### d) Taxation

The Corporation is exempt from all forms of taxation except Fringe Benefits Tax (FBT) and the Goods and Services Tax (GST).

#### e) Foreign exchange

Transactions denominated in a foreign currency are converted at the effective exchange rate on the date of the transaction.

The Corporation enters into foreign currency hedging arrangements to protect its purchasing power in relation to foreign currency exposures. Expenditures denominated in foreign currencies are converted to Australian dollars at the exchange rates prevailing at the date of the transaction or at the hedged rate.

All the gains and losses are taken to profit or loss with the exception of forward exchange contracts that are classified as cash flow hedges used to hedge highly probable transactions. Gains and losses on cash flow hedges held at balance date are taken to equity.

#### f) Events after the reporting period

There were no subsequent events that had the potential to significantly affect the ongoing structure and financial activities of the Corporation.

# Notes to the Financial Statements

(Continued)

## g) Changes to comparatives

Where appropriate, comparatives have been reclassified from the prior year to align to the current period presentation.

## 1. Financial Performance

This section analyses the Corporation's financial performance for the year ended 30 June 2020.

### 1.1 Expenses

	2020	2019
	\$'000	\$'000

#### 1.1A Employee benefits

Wages and salaries	113,680	110,531
Superannuation		
Defined contribution plans	12,065	11,275
Defined benefit plans	3,734	3,952
Leave and other entitlements	13,689	16,183
<b>Total employee benefits</b>	<b>143,168</b>	<b>141,941</b>

#### Accounting Policy

Accounting policies for employee related expenses are contained under Note 3, People and relationships.

#### 1.1B Suppliers

##### Goods and services supplied or rendered

Materials and minor items	9,865	8,831
Office supplies	1,554	1,609
Other program purchases	30,570	34,145
Broadcasting	65,733	72,320
Administrative expenses	39,400	39,894
Contract staff	15,523	25,949
Production services	4,230	5,298
Audit fees	140	150
<b>Total goods and services supplied or rendered</b>	<b>167,015</b>	<b>188,196</b>
Goods supplied	41,981	44,585
Services rendered	125,034	143,611
<b>Total goods and services supplied or rendered</b>	<b>167,015</b>	<b>188,196</b>

##### Other supplier expenses

Workers' compensation premiums	211	381
Operating lease rentals <sup>(i)</sup>	–	3,530
Short-term leases	185	–
Low value leases	1,221	–
Variable lease payments	345	–
<b>Total other supplier expenses</b>	<b>1,962</b>	<b>3,911</b>
<b>Total suppliers</b>	<b>168,977</b>	<b>192,107</b>

(i) The Corporation has applied AASB 16 using the modified retrospective approach and therefore the comparative information has not been restated and continues to be reported under AASB 117.

The Corporation has short-term lease commitments of \$0.2m as at 30 June 2020. The above lease disclosures should be read in conjunction with the accompanying notes 1.1C, 1.2B and 2.2A.

#### Accounting Policy

##### Short-term leases and leases of low-value assets

The Corporation has elected not to recognise Right-of-Use Assets and Lease Liabilities for short-term leases of assets that have a lease term of 12 months or less and leases of low-value assets (less than \$10,000). The entity recognises the lease payments associated with these leases as an expense on a straight-line basis over the lease term.

#### 1.1C Finance costs

	2020	2019
	\$'000	\$'000
Interest on lease liabilities	1,051	–
Unwinding of discount – provision for restoration	10	26
<b>Total finance costs</b>	<b>1,061</b>	<b>26</b>

The above lease disclosures should be read in conjunction with the accompanying notes 1.1B, 1.2B and 2.2A.

#### Accounting Policy

All borrowing costs are expensed as incurred.

#### 1.1D Impairment loss on financial instruments

<b>Total Trade and other receivables</b>	<b>2</b>	<b>94</b>
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#### 1.1E Write-down and impairment of other assets

Plant and equipment	188	131
Intangible assets	11	2
<b>Total write-down and impairment of other assets</b>	<b>199</b>	<b>133</b>

### 1.2 Own-source and Government revenue

#### Own-source revenue

#### 1.2A Revenue from contracts with customers

Service delivery, including advertising revenue	114,069	117,808
Sale of goods	854	726
Other revenue	439	389
<b>Total revenue from contracts with customers</b>	<b>115,362</b>	<b>118,923</b>

#### Accounting Policy

##### Revenue from contracts with customers

The Corporation derives revenue from the transfer of goods and services, with sales to both non-government and Australian Government entities on normal commercial terms and conditions. Where an enforceable contract exists, revenue recognition is based on the delivery of performance obligations and an assessment of when control is transferred to the customer.

# Notes to the Financial Statements

(Continued)

## 1.2A Revenue from contracts with customers (continued)

Revenue is recognised either when the performance obligation in the contract has been performed ('point in time' or 'over time') as control of the performance obligation is transferred to the customer. Advertising revenue is recognised at a point in time when the advertisement is broadcast, with revenue for the delivery of other services and other revenue at the time the service is delivered. Revenue from the sale of goods is recognised at the point in time when control has been transferred to the customer.

The transaction price is the total amount of consideration to which the Corporation expects to be entitled in exchange for transferring promised goods or services to a customer. The consideration promised in a contract with a customer may include fixed amounts, variable amounts, or both.

Receivables for goods and services, which have 30 or 45 day terms, are recognised at the nominal amounts due less any impairment allowance amount. Collectability of debts is reviewed at the end of the reporting period. Allowances are made when collectability of the debt is no longer probable.

### Term deposit interest income

Interest revenue is recognised using the effective interest method.

## 1.2B Rental income

	2020	2019
	\$'000	\$'000
<b>Total operating lease income</b>	<b>1,342</b>	1,354

### Maturity analysis of operating lease income receivables (undiscounted):

	2020
	\$'000
Within 1 year	1,387
One to two years	1,214
Two to three years	349
Three to four years	170
More than five years	584
<b>Total undiscounted lease payments receivable</b>	<b>3,704</b>

The Corporation leases out a small proportion of its owned properties (refer to Note 2.2A) and has classified these leases as operating leases because they do not transfer substantially all of the risks and rewards incidental to the ownership of the assets. Each lease contains an initial non-cancellable period and subsequent further terms; as well as lease renewal clauses (with a minimum 6-month notification period) and are subject to market rent reviews. The Corporation is not required to make any adjustment on transition to AASB 16 for leases in which it acts as a lessor, except for sub-leases. There were no sub-leases as at 30 June 2020.

### Accounting Policy

Operating lease income received is recognised on a straight-lined basis over the lease term. Refer to accounting policy under Note 1.2A Revenue from contracts with customers.

## 1.2C Revenue from Government

	2020	2019
	\$'000	\$'000
Department of Infrastructure, Transport, Regional Development and Communications	290,054	281,726
<b>Total revenue from Government</b>	<b>290,054</b>	281,726

### Accounting Policy

Funding received or receivable from the Department of Infrastructure, Transport, Regional Development and Communications as a corporate Commonwealth Corporation payment item is recognised as Revenue from Government by the Corporation unless the funding is in the nature of an equity injection or a loan.

## 2. Financial Position

This section analyses the Corporation's assets used to conduct its operations and the operating liabilities incurred as a result. Employee related information is disclosed in Note 3 People and relationships.

### 2.1 Financial assets

#### 2.1A Cash and cash equivalents

	2020	2019
Notes	\$'000	\$'000
<b>Total cash on hand or on deposit</b>	<b>18,926</b>	5,623

### Accounting Policy

Cash is recognised at its nominal amount. Cash and cash equivalents include:

- Cash on hand; and
- Demand deposits in bank accounts with an original maturity of 3 months or less that are readily convertible to known amounts of cash and subject to insignificant risk of changes in value.

#### 2.1B Trade and other receivables

<b>Total goods and services receivable</b>	(i)	<b>18,997</b>	21,682
<b>Other receivables</b>			
Net GST receivable from the Australian Taxation Office		<b>1,245</b>	2,361
Interest		<b>4</b>	24
<b>Total other receivables</b>		<b>1,249</b>	2,385
<b>Total trade and other receivables (gross)</b>		<b>20,246</b>	24,067
<b>Less impairment allowance</b>			
Goods and services		<b>(101)</b>	(116)
<b>Total trade and other receivables (net)</b>		<b>20,145</b>	23,951

- (i) The majority of goods and services receivables relate to advertising agencies. All trade and other receivables are expected to be recovered within 12 months. Credit terms were 45 days for advertising (2019: 45 days) and 30 days for all other trade receivables (2019: 30 days).

### Accounting Policy

#### Financial assets

Trade receivables, loans and other receivables that are held for the purpose of collecting the contractual cash flows where the cash flows are solely payments of principal and interest that are not provided at below-market interest rates, are subsequently measured at amortised cost using the effective interest method adjusted for any loss allowance.

#### 2.1C Term investments

All term deposits are expected to be recovered within 12 months (2019: 12 months).

The Corporation has a series of investments with banks. The investments are made under Section 59(1)(b) of the PGPA Act. The Corporation's investments have Standard & Poor's credit ratings of BBB+ or higher and are not deemed to be impaired.

# Notes to the Financial Statements

(Continued)

## 2.2 Non-financial assets

### 2.2A Reconciliation of the opening and closing balances of plant and equipment and intangibles

	Land	Buildings on freehold land	Leasehold improvements	Buildings	Plant and equipment	Computer software <sup>1</sup>	Other intangibles <sup>2</sup>	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>As at 1 July 2019</b>								
Gross book value	45,550	40,300	6,734	47,034	25,231	32,354	11,850	162,019
Accumulated depreciation and impairment	–	–	(850)	(850)	(4,170)	(19,817)	(2,531)	(27,368)
<b>Total as at 1 July 2019</b>	<b>45,550</b>	<b>40,300</b>	<b>5,884</b>	<b>46,184</b>	<b>21,061</b>	<b>12,537</b>	<b>9,319</b>	<b>134,651</b>
Recognition of Right-of-Use asset on initial application of AASB 16	–	–	10,547	10,547	80,012	–	–	90,559
<b>Adjusted total as at 1 July 2019</b>	<b>45,550</b>	<b>40,300</b>	<b>16,431</b>	<b>56,731</b>	<b>101,073</b>	<b>12,537</b>	<b>9,319</b>	<b>225,210</b>
<b>Additions</b>								
— Purchase	–	–	3,077	3,077	5,545	1,661	–	10,283
— Internally developed	–	–	–	–	–	1,385	–	1,385
— Right-of-Use assets	–	–	54	54	38	–	–	92
Revaluations recognised in other comprehensive income	2,950	(3,621)	883	(2,738)	–	–	–	212
Other movements of Right-of-Use assets	–	–	–	–	(82)	–	–	(82)
Depreciation and amortisation	–	(1,679)	(946)	(2,625)	(5,446)	(3,747)	–	(11,818)
Depreciation on Right-of-Use assets	–	–	(1,027)	(1,027)	(15,107)	–	–	(16,134)
Retirements:								
— Cost	–	–	–	–	(8,710)	(1,160)	–	(9,870)
— Accumulated depreciation	–	–	–	–	8,522	1,149	–	9,671
<b>Total as at 30 June 2020</b>	<b>48,500</b>	<b>35,000</b>	<b>18,472</b>	<b>53,472</b>	<b>85,833</b>	<b>11,825</b>	<b>9,319</b>	<b>208,949</b>

	Land	Buildings on freehold land	Leasehold Improvements	Buildings	Plant and equipment	Computer software <sup>1</sup>	Other intangibles <sup>2</sup>	Total
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>Total as at 30 June 2020 represented by:</b>								
Gross book value	48,500	35,000	20,141	55,141	102,034	34,240	11,850	251,765
Accumulated depreciation and impairment	–	–	(1,669)	(1,669)	(16,201)	(22,415)	(2,531)	(42,816)
<b>Total as at 30 June 2020</b>	<b>48,500</b>	<b>35,000</b>	<b>18,472</b>	<b>53,472</b>	<b>85,833</b>	<b>11,825</b>	<b>9,319</b>	<b>208,949</b>
<b>Carrying amount of Right-of-Use assets</b>	<b>–</b>	<b>–</b>	<b>9,574</b>	<b>9,574</b>	<b>64,861</b>	<b>–</b>	<b>–</b>	<b>74,435</b>

1. The carrying amount of computer software included \$4.96m of purchased software (2019: \$4.54m) and \$6.87m of internally generated software (2019: \$799m).
2. Goodwill is not amortised but is assessed annually for impairment (based on its "fair value" or "value in use" calculated using the net present value of estimated future net cash inflows of the cash-generating unit (CGU) to which it has been allocated). In the current and prior financial year, the amount of goodwill recognised was reviewed, using estimated cash inflows assuming a risk adjusted pre-tax discount rate of 14.75% (2019-14.5%).

There were no indicators of impairment for any other intangible assets as at 30 June 2020.

No intangible assets or land and buildings are expected to be sold or disposed of within the next 12 months.

#### Revaluations of non-financial assets

All revaluations were conducted in accordance with the revaluation policy stated at Note 4.2.

In the current year an independent valuer conducted a revaluation of Land and Buildings and Leasehold Improvements. A desktop Land & Buildings valuation was conducted in the prior financial year.

#### Contractual commitments for the acquisition of property, plant, equipment and other intangibles

At 30 June 2020, the Corporation had a total contractual commitment of \$3.323m (2019: \$3.013m) for the acquisition of television and radio broadcasting equipment, and building improvements.

The Corporation has contractual commitments of \$0.173m (2019: \$0.008m) for the acquisition of intangible assets.

#### Accounting Policy

##### Acquisition of assets

Assets are recorded at cost on acquisition except as stated below. The cost of acquisition includes the fair value of assets transferred in exchange and liabilities undertaken. Financial assets are initially measured at their fair value plus transaction costs where appropriate.

Assets acquired at no cost, or for nominal consideration, are initially recognised as assets and income at their fair value at the date of acquisition, unless acquired as a consequence of restructuring of administrative arrangements. In the latter case, assets are initially recognised as contributions by owners at the amounts at which they were recognised in the transferor's accounts immediately prior to the restructuring.

##### Asset recognition threshold

Purchases of property, plant and equipment are recognised initially at cost in the Statement of Financial Position, except for purchases costing less than \$2,000, which are expensed in the year of acquisition (other than where they form part of a group of similar items which are significant in total).

# Notes to the Financial Statements

(Continued)

## 2.2A Reconciliation of the opening and closing balances of plant and equipment and intangibles (continued)

The initial cost of an asset includes an estimate of the cost of dismantling and removing the item and restoring the site on which it is located. This is particularly relevant to 'make good' provisions in property leases taken up by the Corporation where there exists an obligation to restore the property to its original condition. These costs are included in the value of the Corporation's leasehold improvements with a corresponding provision for the 'make good' recognised at net present value. On adoption of AASB 16 Leases, the 'make good' asset from 1 July 2019 for any new leases will be recognised in the 'Right-of-Use Asset' line item. The increase in the net present value through the passage of time, or "unwinding of the discounted value", is recognised as a finance cost. Refer Note 2.3B.

### Lease Right-of-Use (ROU) Assets

Leased ROU assets are capitalised at the commencement date of the lease and comprise of the initial lease liability amount, initial direct costs incurred when entering into the lease less any lease incentives received. These assets are accounted for by Commonwealth lessees as separate asset classes to corresponding assets owned outright but included in the same column as where the corresponding underlying assets would be presented if they were owned.

On initial adoption of AASB 16 the Corporation has adjusted the ROU assets at the date of initial application by the amount of any provision for onerous leases recognised immediately before the date of initial application. Following initial application, an impairment review is undertaken for any ROU lease asset that shows indicators of impairment and an impairment loss is recognised against any Right-of-Use lease asset that is impaired. Lease ROU assets continue to be measured at cost after initial recognition in Commonwealth agency, General Government Sector and Whole of Government financial statements.

### Revaluations

Following initial recognition at cost, property, plant and equipment (excluding ROU assets) are carried at fair value less subsequent accumulated depreciation and accumulated impairment losses. Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets did not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations depended upon the volatility of movements in market values for the relevant assets.

Revaluation adjustments are made on a class basis. Any revaluation increment is credited to equity under the heading of asset revaluation reserve except to the extent that it reversed a previous revaluation decrement of the same asset class that was previously recognised in the surplus. Revaluation decrements for a class of assets are recognised directly in the Statement of Comprehensive Income surplus except to the extent that they reversed a previous revaluation increment for that class.

Any accumulated depreciation as at the revaluation date was eliminated against the gross carrying amount of the asset and the asset was restated to the revalued amount.

### "Make good" under revaluation model

Changes in "make good" provisions under the revaluation model are the reverse of revaluations of the related asset, the only difference being the account affected (asset or provision).

A decrease in the provision for "make good" (similar to a revaluation increase of the related asset) is credited to asset revaluation reserve unless it reverses a previous increase which was recognised in Statement of Comprehensive Income.

### Fair value measurement

Asset Class	Fair value measured at
Land	Market selling price
Buildings excl. leasehold improvements	Income approach
Leasehold improvements	Depreciated replacement cost
Plant and equipment	Market selling price or depreciated replacement cost

## Depreciation

Depreciable property, plant and equipment assets are written-off to their estimated residual values over their estimated useful lives to the Corporation using, in all cases, the straight-line method of depreciation.

Depreciation rates (useful lives), residual values and methods are reviewed at each reporting date and necessary adjustments are recognised in the current, or current and future reporting periods, as appropriate.

Depreciation rates applying to each class of depreciable asset are based on the following useful lives:

Class of non-financial assets	2019-2020	Average	2018-2019	Average
Buildings	50 years	50	50 years	50
Leasehold improvements	Lease term	15	Lease term	15
Property, plant and equipment	3 to 20 years	7	3 to 20 years	7
Intangibles (excluding goodwill and trademark)	5 to 7 years	6	5 to 7 years	6

The aggregate amount of depreciation allocated for each class of asset during the reporting period is disclosed in the reconciliation of the opening and closing balances of property, plant and equipment and intangibles of this note.

The depreciation rates for Right-of-Use assets are based on the commencement date to the earlier of the end of the useful life of the Right-of-Use asset or the end of the lease term. Leasehold improvements are amortised on a straight line basis over the shorter of either the unexpired period of the lease or the estimated useful life of the improvements.

## Impairment

All assets were assessed for impairment at 30 June 2020. Where indications of impairment exist, the asset's recoverable amount is estimated and an impairment adjustment made if the asset's recoverable amount is less than its carrying amount.

The recoverable amount of an asset is the higher of its fair value less costs of disposal and its value in use. Value in use is the present value of the future cash flows expected to be derived from the asset.

## Derecognition

An item of property, plant and equipment is derecognised upon disposal or when no further future economic benefits are expected from its use or disposal.

## Intangibles

The Corporation's intangibles comprise purchased and internally developed software for internal use, goodwill and trademark. These assets are carried at cost less accumulated amortisation and accumulated impairment losses.

Software is amortised on a straight-line basis over its anticipated useful life. All software assets were assessed for indications of impairment as at 30 June 2020. The useful lives of the Corporation's software are 5 to 7 years (2019: 5 to 7 years).

## Goodwill

Goodwill is recognised on the purchase of a business unit in accordance with AASB 3 "Business Combinations". Goodwill is tested for impairment annually.

## Contract rights and trademark

Contract rights are amortised over their anticipated useful lives (6 years). The trademark is not amortised as it has an indefinite useful life, but is tested for impairment annually.

# Notes to the Financial Statements

(Continued)

## 2.2B Program inventories

		2020	2019
	Notes	\$'000	\$'000
Program acquisitions	(i)	25,132	22,963
Commissioned programs	(i)	36,605	42,535
Commissioned programs – in progress		10,789	18,727
<b>Total inventories</b>	(ii)	<b>72,526</b>	<b>84,225</b>

- (i) Program inventory balances are the net of cost less accumulated amortisation and impairment. During the current financial year, \$64.34m was recognised as amortisation expense (2019: \$59.97m), including the impaired program write off below.
- (ii) A review of programs and amortisation is undertaken annually, which resulted in an amount of \$8.64m being written off during the year ended 30 June 2020 (2019: \$5.54m).

### Accounting Policy

Program costs are capitalised as inventory and amortised over time to reflect their expected usage.

#### Program acquisitions

Program acquisitions are amortised on a straight line basis over the shorter of three years or licence period (for movies), or over the shorter period of two years or licence period (for documentaries and other overseas purchased programs).

#### Commissioned programs

Commissioned programs are valued at cost and amortised on a straight line basis over the shorter of three years or licence period.

Some programs are fully amortised in the current period. All internally produced news and current affairs programs, as well as sports events, are expensed immediately at the time the expense is incurred.

## 2.2C Other non-financial assets

		2020	2019
	Notes	\$'000	\$'000
Prepayments			
— Other		14,621	6,918
— Programs	(i)	2,559	5,081
— Straight line lease asset	(ii)	–	1,512
<b>Total other non-financial assets</b>		<b>17,180</b>	<b>13,511</b>

- (i) Amortisation for prepaid programs commences once the licence period starts. As at 30 June of each year the licence period for these prepaid programs had not commenced.
- (ii) On adoption of AASB 16 Leases 1 July 2019 certain straight line lease asset balances were transferred to Retained Earnings.

No indicators of impairment were found for other non-financial assets.

## 2.3 Payables

### 2.3A Trade creditors and accruals

		2020	2019
	Notes	\$'000	\$'000
<b>Trade creditors and accruals</b>	(i)	<b>17,804</b>	14,095
<b>Other payables</b>			
Salaries and wages		<b>6,110</b>	5,565
Superannuation		<b>158</b>	241
Prepayments received		<b>1,430</b>	184
Contract liabilities		<b>6,099</b>	2,509
Payable to Government	(ii)	<b>3,151</b>	3,151
Lease incentive	(iii)	<b>–</b>	2,764
Other payables		<b>116</b>	116
<b>Total other payables</b>		<b>17,064</b>	14,530
<b>Total payables</b>		<b>34,868</b>	28,625

(i) Trade creditors and accruals settlement was usually made within 30 days.

(ii) The Corporation received funds from Government for providing broadcasting. An amount is payable to the Government for program work which has come to an end.

(iii) The Corporation has applied AASB 16 using the modified retrospective approach, under which the cumulative effect of initial application is recognised in Retained Earnings at 1 July 2019.

### 2.3B Other provisions

<b>Provision for restoration as at 1 July</b>	<b>745</b>	1,400
Revaluation adjustment	<b>276</b>	115
Amounts settled	<b>–</b>	(796)
Unwinding of discount or change in discount rate	<b>10</b>	26
<b>Total as at 30 June</b>	<b>1,031</b>	745

The Corporation currently has an agreement for the leasing of premises at Federation Square Melbourne and Parliament House, Canberra which has provisions requiring the Corporation to restore ("make good") the premises to its original condition at the conclusion of the lease.

## 2.4 Interest bearing liabilities

<b>Total lease liabilities</b>	<b>73,958</b>	–
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The Corporation has applied AASB 16 using the modified retrospective approach and therefore the comparative information has not been restated and continues to be reported under AASB 117. Refer to the Overview section for the accounting policy on leases.

## 3. People and relationships

This section describes a range of employment and post-employment benefits provided to our people and our relationships with other key people.

# Notes to the Financial Statements

(Continued)

## 3.1 Employee provisions

	2020	2019
	\$'000	\$'000
Leave	30,420	29,204
Separation and redundancies	383	796
<b>Total employee provisions</b>	<b>30,803</b>	<b>30,000</b>

### Accounting Policy

Liabilities for short-term employee benefits and termination benefits expected within 12 months of the end of reporting period are measured at their nominal amounts.

Other long-term employee benefits are measured as net total of the present value of the defined benefit obligation at the end of the reporting period minus the fair value at the end of the reporting period of plan assets (if any) out of which the obligations are to be settled directly.

### Leave

The liability for employee benefits includes provision for annual leave and long service leave. The leave liabilities are calculated on the basis of employees' remuneration at the estimated salary rates that will be applied at the time the leave is taken, including the entity's employer superannuation contribution rates to the extent that the leave is likely to be taken during service rather than paid out on termination.

The liability for long service leave was determined by reference to the work of an actuary as at 30 June 2020. The estimate of the present value of the liability takes into account attrition rates and pay increases through promotion and inflation.

### Separation and redundancy

Provision is made for separation and redundancy benefit payments. The Corporation recognises a provision for termination when it has developed a detailed formal plan for the terminations and has informed those employees affected that it will carry out the terminations.

### Superannuation

The Corporation's staff are members of the Commonwealth Superannuation Scheme (CSS), the Public Sector Superannuation Scheme (PSS), or the PSS accumulation plan (PSSap), or other superannuation funds held outside the Australian Government.

The CSS and PSS are defined benefit schemes for the Australian Government. The PSSap is a defined contribution scheme.

The liability for defined benefits is recognised in the financial statements of the Australian Government and is settled by the Australian Government in due course. This liability is reported in the Department of Finance's administered schedules and notes.

The Corporation makes employer contributions to the employees' defined benefit superannuation scheme at rates determined by an actuary to be sufficient to meet the current cost to the Government. The Corporation accounts for the contributions as if they were contributions to defined contribution plans.

The liability for superannuation recognised as at 30 June per Note 2.3A represents outstanding contributions.

### 3.2 Key management personnel remuneration

Key management personnel are those persons having authority and responsibility for planning, directing and controlling the activities of the entity, directly or indirectly, including any director (whether executive or otherwise) of that entity. The Corporation has determined the key management personnel to be its Board Directors, the Managing Director and management responsible for the authority and responsibility for planning, directing and controlling activities of the entity. Key management personnel remuneration is reported in the table below:

	2020	2019
	\$	\$
Short-term employee benefits	3,068,101	3,321,851
Post-employment benefits	292,143	269,696
Other long-term benefits	103,810	202,852
Termination benefits	–	141,667
<b>Total key management personnel remuneration expenses</b>	<b>3,464,054</b>	<b>3,936,066</b>

The total numbers of key management personnel that are included in the above table are 14 individuals (2019: 16 individuals). The above key management personnel remuneration excludes the remuneration and other benefits of the Portfolio Minister. The Portfolio Minister's remuneration and other benefits are set by the Remuneration Tribunal and are not paid by the Corporation.

### 3.3 Related party disclosures

#### 3.3A Related party relationships

The Corporation is an Australian Government controlled entity. Related parties to the Corporation are Directors (executive or otherwise), key management personnel including Cabinet Ministers, the Portfolio Minister and other Australian Government entities.

#### 3.3B Transactions with related parties

Given the breadth of Government activities, related parties may transact with the Government sector in the same capacity as ordinary citizens. Such transactions include the payment of goods and services taxes and fringe benefits taxes. Transactions between related parties are on normal commercial terms and conditions, which are no more favourable than those available to other parties.

Given consideration to relationships with related entities and transactions entered into during the reporting period by the Corporation, it has been determined that there are no other related party transactions to be separately disclosed.

# Notes to the Financial Statements

(Continued)

## 4. Managing uncertainties

This section analyses how the Corporation manages financial risks within its operating environment.

### 4.1 Financial instruments

#### 4.1A Categories of financial instruments

		2020	2019
	Notes	\$'000	\$'000
<b>Financial assets at amortised cost</b>			
Term deposits	2.1C	28,586	20,035
Cash on hand or on deposit	2.1A	18,926	5,623
Trade and other receivables	2.1B	18,900	21,590
<b>Total financial assets at amortised cost</b>		<b>66,412</b>	<b>47,248</b>
<b>Total financial assets</b>		<b>66,412</b>	<b>47,248</b>
<b>Financial liabilities</b>			
<b>Financial liabilities measured at amortised cost</b>			
Lease liabilities		73,958	–
Suppliers and trade creditors		12,738	13,520
Payable to Government	2.3A	3,151	3,151
Other payables (salaries)	2.3A	6,110	5,565
<b>Total financial liabilities measured at amortised cost</b>		<b>95,957</b>	<b>22,236</b>
<b>Total financial liabilities</b>		<b>95,957</b>	<b>22,236</b>

The Corporation's investments are held to maturity, and are not held for sale. No financial asset was pledged, nor held as collateral, in 2020 (2019: Nil).

The Corporation has established financial risk management policies to identify and analyse the risks faced by the Corporation in maximising its return on investments.

#### Accounting Policy

##### Financial assets

With the implementation of AASB 9 Financial Instruments for the first time in 2019, the Corporation classified its financial assets as financial assets measured at amortised cost.

The classification depends on both the entity's business model for managing the financial assets and contractual cash flow characteristics at the time of initial recognition. Financial assets are recognised when the Corporation becomes a party to the contract and, as a consequence, has a legal right to receive and derecognised when the contractual rights to the cash flows from the financial asset expire or are transferred upon trade date.

##### Financial assets at amortised cost

Financial assets included in this category need to meet two criteria:

1. the financial asset is held in order to collect the contractual cash flows; and
2. the cash flows are solely payments of principal and interest (SPPI) on the principal outstanding amount.

Amortised cost is determined using the effective interest method.

### Impairment of financial assets

Financial assets are assessed for impairment at the end of each reporting period based on Expected Credit Losses, using the general approach which measures the loss allowance based on an amount equal to lifetime expected credit losses where risk has significantly increased, or an amount equal to 12-month expected credit losses if risk has not increased.

A simplified approach for trade, contract and lease receivables is used. This approach always measures the loss allowance as the amount equal to the lifetime expected credit losses.

A write-off constitutes a derecognition event where the write-off directly reduces the gross carrying amount of the financial asset.

### Financial liabilities

Financial liabilities are classified as either financial liabilities 'at fair value through profit or loss' or other financial liabilities. Financial liabilities are recognised and derecognised upon 'trade date'.

#### Financial liabilities at amortised cost

Financial liabilities are initially measured at fair value, net of transaction costs. These liabilities are subsequently measured at amortised cost using the effective interest method, with interest expense recognised on an effective interest basis.

Supplier and other payables are recognised at amortised cost. Liabilities are recognised to the extent that the goods or services have been received (and irrespective of having been invoiced).

#### 4.1B Net gains or losses on financial assets

	2020	2019
	\$'000	\$'000
<b>Financial assets at amortised cost</b>		
Interest revenue	1,680	3,277
Gains and losses on trade and other receivables	2	94
Exchange gains	(3)	1
<b>Net gains on financial assets</b>	<b>1,679</b>	<b>3,372</b>

There were no other gains or losses arising from financial assets.

#### 4.2 Fair value measurement

The following tables provide an analysis of assets and liabilities that are measured at fair value. The remaining assets and liabilities disclosed in the Statement of Financial Position do not apply the fair value hierarchy.

##### Accounting Policy

Valuations are conducted with sufficient frequency to ensure that the carrying amounts of assets do not differ materially from the assets' fair values as at the reporting date. The regularity of independent valuations is dependent upon the volatility of movements in market values for the relevant assets.

# Notes to the Financial Statements

(Continued)

## 4.2A Fair value measurement

The Corporation deems transfers between levels of the fair value hierarchy to have occurred at the end of the reporting period in line with *AASB 13 Fair Value Measurement*.

		Fair value measurements at the end of reporting period <sup>(i)</sup>	
		2020	2019
	Notes	\$'000	\$'000
<b>Non-financial assets</b>	(ii)		
Land (Craigieburn)	(iii)	8,500	8,650
Land (Artarmon)		40,000	36,900
Buildings on freehold land		35,000	40,300
Leasehold improvements		8,898	5,884
Other plant and equipment		20,972	21,061
<b>Total fair value measurements of non-financial assets in the Statement of Financial Position</b>		<b>113,370</b>	<b>112,795</b>

### Notes:

- (i) The Corporation did not measure any non-financial assets at fair value on a non-recurring basis as at 30 June 2020.
- (ii) Recurring and non-recurring fair value measurements – valuation processes  
The Corporation tests the procedures of the valuation model as an internal management review at least once every 12 months (with a formal revaluation undertaken at least once every three years). If a particular asset class experiences significant and volatile changes in fair value (i.e. where indicators suggest that the value of the class has changed materially since the previous reporting period), that class is subject to specific valuation in the reporting period, where practicable, regardless of the timing of the last specific valuation.
- (iii) Fair value measurements – highest and best use differs from current use for non-financial assets. The existing use of the Corporation's land holding in Craigieburn as a transmission site is not considered to be equivalent to its highest and best use. However, its fair value measurement has been assessed at the asset's highest and best use is for residential development in accordance with the requirements of *AASB 13 Fair Value Measurement*.

Significant inputs utilised by the Corporation are derived and evaluated as follows:

### Land and Buildings

#### Land – Price per square metre/per hectare

The Artarmon and Craigieburn land assets have been measured using the market approach by reference to similar transactions within the surrounding locality. The adopted price per square metre has been determined based on professional judgement regarding the comparability of transactions to the subject asset. The existing use of the property at Artarmon is currently considered to be its highest and best use.

The land asset at Craigieburn is not currently used at its highest and best use. The Corporation valued the land at its highest and best use (i.e. a residential subdivision) as at 30 June 2020. The asset is subject to an encumbrance (lease) until 2028, which is a restriction that would pass to a market participant. The fair value measurement has therefore considered this restriction in the valuation.

#### Buildings – Market Rental and Capitalisation Rate

The income capitalisation approach has been adopted to determine the fair value of the buildings asset class. Under the income capitalisation approach the net market rental is capitalised at an appropriate yield as determined from comparable sales transactions. The analysis and selection of an appropriate market rental and yield from evidence with varying degrees of comparability to the subject property is determined based on professional judgement.

#### Plant and Equipment – Consumed economic benefit/Obsolescence of asset

Assets that do not transact with enough frequency or transparency to develop objective opinions of value from observable market evidence have been measured utilising the depreciated replacement cost (DRC) approach. Under the DRC approach the estimated cost to replace the asset is calculated and then adjusted to take into account its consumed economic benefit/asset obsolescence (accumulated depreciation). Consumed economic benefit/asset obsolescence has been determined based on professional judgement regarding physical, economic and external obsolescence factors relevant to the asset under consideration.

The weighted average is determined by assessing the fair value measurement as a proportion of the total fair value for the class against the total useful life of each asset.

## 5. Aggregate assets and liabilities

	2020	2019
	\$'000	\$'000
<b>Assets expected to be recovered in:</b>		
No more than 12 months	157,363	147,345
More than 12 months	208,949	134,651
<b>Total assets</b>	<b>366,312</b>	<b>281,996</b>
<b>Liabilities expected to be settled in:</b>		
No more than 12 months	61,943	36,987
More than 12 months	78,717	22,383
<b>Total liabilities</b>	<b>140,660</b>	<b>59,370</b>

## 6. Contingencies

There were no contingent assets or liabilities for the financial year ended 30 June 2020 (2019: Nil).

#### Accounting Policy

Contingent liabilities and contingent assets are not recognised in the Statement of Financial Position but are reported in the notes. They may arise from uncertainty as to the existence of a liability or asset or represent an asset or liability in respect of which the amount cannot be reliably measured. Contingent assets are disclosed when settlement is probable but not virtually certain and contingent liabilities are disclosed when settlement is greater than remote.

## 7. Budgetary reports and explanations of major variances

### 7.1 Budgetary reports

The following tables provide a comparison between the 2019-20 Portfolio Budget Statements (PBS) budget and the final financial outcome in the 2019-20 financial statements. The Budget is not audited.

Variances are considered to be 'major' based on the following criteria:

- the variance between budget and actual is greater than 10%; and
- the variance between budget and actual is greater than 2% of the relevant category (Income, Expenses and Equity totals); or
- an item below this threshold but is considered important for the reader's understanding or is relevant to an assessment of the discharge of accountability and to an analysis of performance of the Corporation.

# Notes to the Financial Statements

(Continued)

## 7.1A Statement of Comprehensive Income for the year ended 30 June 2020

		Actual	Budget estimate	
			Original <sup>1</sup>	Variance <sup>2</sup>
	Notes	2020 \$'000	2020 \$'000	2020 \$'000
<b>Net Cost of Services</b>				
<b>Expenses</b>				
Employee benefits	7.2 (vi)	143,168	138,766	4,402
Suppliers	7.2 (i)	168,977	182,891	(13,914)
Depreciation and amortisation	7.2 (i)	27,952	12,018	15,934
Program inventory amortisation		64,340	62,682	1,658
Finance costs	7.2 (i)	1,061	–	1,061
Impairment loss on financial instruments		2	–	2
Write-down and impairment of other assets		199	–	199
Foreign exchange losses		37	–	37
<b>Total expenses</b>		<b>405,736</b>	<b>396,357</b>	<b>9,379</b>
<b>Less:</b>				
<b>Own-source revenue</b>				
Revenue from contracts with customers	7.2 (ii)	115,362	101,932	13,430
Term deposit interest income		1,680	2,600	(920)
Rental income		1,342	1,370	(28)
Royalties from program rights		1,686	800	886
Other revenue		328	94	234
<b>Total own-source revenue</b>		<b>120,398</b>	<b>106,796</b>	<b>13,602</b>
<b>Net cost of services</b>		<b>285,338</b>	<b>289,561</b>	<b>(4,223)</b>
Revenue from Government		290,054	290,054	–
<b>Surplus on continuing operations</b>		<b>4,716</b>	<b>493</b>	<b>4,223</b>
<b>Other Comprehensive Income</b>				
<b>Items not subject to subsequent reclassification to net cost of services</b>				
Changes in asset revaluation reserve		(64)	–	(64)
<b>Items subject to subsequent reclassification to net cost of services</b>				
(Loss) on cash flow hedging instruments		(240)	–	(240)
<b>Total other comprehensive income</b>		<b>(304)</b>	<b>–</b>	<b>(304)</b>
<b>Total comprehensive income</b>		<b>4,412</b>	<b>493</b>	<b>3,919</b>

1. The Corporation's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the Corporation's 2019-20 PBS).

2. Between the actual and original budgeted amounts for 2020. Explanations of major variances are provided further below.

## 7.1B Statement of Financial Position as at 30 June 2020

		Actual	Budget estimate	
			Original <sup>1</sup>	Variance <sup>2</sup>
	Notes	2020 \$'000	2020 \$'000	2020 \$'000
<b>Assets</b>				
<b>Financial assets</b>				
Cash and cash equivalents	7.2 (ii), 7.2 (iv)	18,926	8,129	10,797
Trade and other receivables	7.2 (vii)	20,145	25,250	(5,105)
Term investments	7.2 (ii), 7.2 (iv)	28,586	7,003	21,583
<b>Total financial assets</b>		<b>67,657</b>	<b>40,382</b>	<b>27,275</b>
<b>Non-financial assets</b>				
Land	7.2 (i), 7.2 (iii)	48,500	42,725	5,775
Buildings	7.2 (i), 7.2 (iii)	53,472	43,577	9,895
Plant and equipment	7.2 (i)	85,833	20,412	65,421
Computer software		11,825	16,399	(4,574)
Other intangibles		9,319	9,319	–
Inventories	7.2 (iv)	72,526	81,564	(9,038)
Other non-financial assets	7.2 (i)	17,180	25,110	(7,930)
<b>Total non-financial assets</b>		<b>298,655</b>	<b>239,106</b>	<b>59,549</b>
<b>Total assets</b>		<b>366,312</b>	<b>279,488</b>	<b>86,824</b>
<b>Liabilities</b>				
<b>Payables</b>				
Trade creditors and accruals	7.2 (v)	17,804	22,874	(5,070)
Other payables	7.2 (v)	17,064	12,352	4,712
<b>Total payables</b>		<b>34,868</b>	<b>35,226</b>	<b>(358)</b>
<b>Interest bearing liabilities</b>				
Lease liabilities	7.2 (i)	73,958	–	73,958
<b>Total interest bearing liabilities</b>		<b>73,958</b>	<b>–</b>	<b>73,958</b>
<b>Provisions</b>				
Employee provisions	7.2 (vi)	30,803	27,050	3,753
Other provisions		1,031	703	328
<b>Total provisions</b>		<b>31,834</b>	<b>27,753</b>	<b>4,081</b>
<b>Total liabilities</b>		<b>140,660</b>	<b>62,979</b>	<b>77,681</b>
<b>Net assets</b>		<b>225,652</b>	<b>216,509</b>	<b>9,143</b>
<b>Equity</b>				
Contributed equity		110,403	110,403	–
Reserves	7.2 (i), 7.2 (iii)	81,450	75,639	5,811
Retained surplus		33,799	30,467	3,332
<b>Total equity</b>		<b>225,652</b>	<b>216,509</b>	<b>9,143</b>

1. The Corporation's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the Corporation's 2019-20 PBS).

2. Between the actual and original budgeted amounts for 2020. Explanations of major variances are provided further below.

# Notes to the Financial Statements

(Continued)

## 7.1C Statement of Changes in Equity for the year ended 30 June 2020

	Contributed equity			Asset revaluation reserve			Hedge reserve			Retained surplus			Total equity		
	Actual		Budget estimate	Actual		Budget estimate	Actual		Budget estimate	Actual		Budget estimate	Actual		Budget estimate
	Original <sup>1</sup>	Variance <sup>2</sup>		Original <sup>1</sup>	Variance <sup>2</sup>		Original <sup>1</sup>	Variance <sup>2</sup>		Original <sup>1</sup>	Variance <sup>2</sup>		Original <sup>1</sup>	Variance <sup>2</sup>	
Notes	2020	2020	2020	2020	2020	2020	2020	2020	2020	2020	2020	2020	2020	2020	2020
	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000	\$'000
<b>Opening balance</b>															
Balance carried forward from previous year	110,403	110,403	-	81,373	75,215	6,158	653	424	229	30,197	29,974	223	222,626	216,016	6,610
Adjustment on initial application of AASB 16	7.2 (i)	-	-	-	-	-	-	-	-	(1,386)	-	(1,386)	-	-	(1,386)
<b>Adjusted opening balance</b>	110,403	110,403	-	81,373	75,215	6,158	653	424	229	28,811	29,974	(1,163)	221,240	216,016	5,224
<b>Comprehensive income</b>															
Surplus for the year	-	-	-	-	-	-	-	-	-	4,716	493	4,223	4,716	493	4,223
<b>Other comprehensive income</b>															
Asset revaluation	7.2 (iii)	-	-	(64)	-	(64)	-	-	-	-	-	-	(64)	-	(64)
(Loss) on cash flow hedging instrument	-	-	-	-	-	-	(240)	-	(240)	-	-	-	(240)	-	(240)
<b>Total comprehensive income</b>	-	-	-	(64)	-	(64)	(240)	-	(240)	4,716	493	4,223	4,412	493	3,919
<b>Transfers between equity components</b>															
Transfer of revaluation gain in relation to assets written off during the year	-	-	-	(272)	-	(272)	-	-	-	272	-	272	-	-	-
<b>Total transfers between equity components</b>	-	-	-	(272)	-	(272)	-	-	-	272	-	272	-	-	-
<b>Closing balance as at 30 June</b>	110,403	110,403	-	81,037	75,215	5,822	413	424	(11)	33,799	30,467	3,332	225,652	216,509	9,143

1. The Corporation's original budgeted financial statement that was first presented to parliament in respect of the reporting period (i.e. from the Corporation's 2019-20 PBS).

2. Between the actual and original budgeted amounts for 2020. Explanations of major variances are provided further below.

## 7.1D Cash Flow Statement for the year ending 30 June 2020

		Actual	Budget estimate	
			Original <sup>1</sup>	Variance <sup>2</sup>
	Notes	2020 \$'000	2020 \$'000	2020 \$'000
<b>Operating Activities</b>				
<b>Cash received</b>				
Receipts from Government		290,054	290,054	–
Sale of goods and rendering of services	7.2 (ii)	134,893	101,195	33,698
Interest		1,711	2,600	(889)
Net GST received		9,527	11,500	(1,973)
<b>Total cash received</b>		<b>436,185</b>	<b>405,349</b>	<b>30,836</b>
<b>Cash used</b>				
Employees		(141,914)	(138,067)	(3,847)
Suppliers	7.2 (i), 7.2 (iv)	(243,100)	(257,577)	14,477
Interest payments on lease liabilities	7.2 (i)	(1,051)	–	(1,051)
<b>Total cash used</b>		<b>(386,065)</b>	<b>(395,644)</b>	<b>9,579</b>
<b>Net cash from operating activities</b>		<b>50,120</b>	<b>9,705</b>	<b>40,415</b>
<b>Investing Activities</b>				
<b>Cash received</b>				
Investments		203,152	160,000	43,152
<b>Total cash received</b>		<b>203,152</b>	<b>160,000</b>	<b>43,152</b>
<b>Cash used</b>				
Purchase of plant and equipment		(11,668)	(12,000)	332
Investments		(211,714)	(155,000)	(56,714)
<b>Total cash used</b>		<b>(223,382)</b>	<b>(167,000)</b>	<b>(56,382)</b>
<b>Net cash used by investing activities</b>		<b>(20,230)</b>	<b>(7,000)</b>	<b>(13,230)</b>
<b>Financing Activities</b>				
<b>Cash used</b>				
Principal payment of lease liabilities	7.2 (i)	(16,587)	–	(16,587)
<b>Total cash used</b>		<b>(16,587)</b>	<b>–</b>	<b>(16,587)</b>
<b>Net cash by financing activities</b>		<b>(16,587)</b>	<b>–</b>	<b>(16,587)</b>
<b>Net increase in cash held</b>		<b>13,303</b>	<b>2,705</b>	<b>10,598</b>
Cash and cash equivalents at the beginning of the reporting period		5,623	5,424	199
<b>Cash and cash equivalents at the end of the reporting period</b>		<b>18,926</b>	<b>8,129</b>	<b>10,797</b>

1. The Corporation's original budgeted financial statement that was first presented to Parliament in respect of the reporting period (i.e. from the Corporation's 2019–20 PBS).

2. Between the actual and original budgeted amounts for 2020. Explanations of major variances are provided further below.

# Notes to the Financial Statements

(Continued)

## 7.2 Major budget variances for 30 June 2020

Explanations of major variances	Affected line items (and statement)
<b>(i) Adoption of Lease accounting standard</b>	
The adoption of the new leasing standard (AASB16) by the whole of government occurred during the 2019-20 financial year. This included the recognition of Right-of-Use asset and liability in the Statement of Financial Position. The change also included the recognition of transitional lease incentives, provisions and straight-lining balances adjusted against opening retained earnings. (Consistent with the whole of government approach, the implementation of AASB16 was not included in the original budget).	Suppliers (Statement of Comprehensive Income); Depreciation (Statement of Comprehensive Income); Finance costs (Statement of Comprehensive Income); Land and Buildings, Plant and equipment (Statement of Financial Position); Other non-financial assets (Statement of Financial Position); Lease liabilities (Statement of Financial Position); Reserves in Equity (Statement of Financial Position); Suppliers, Borrowing costs and Finance lease payments (Cash Flow Statement)
<b>(ii) Revenue from contracts with customers</b>	
Advertising sales were higher than budget largely due to increased activity and better than budgeted advertising sales revenue. The launch of the SBS World Movies channel in July 2019 and a strong digital performance have contributed to the overall outcome.	Revenue from contracts with customers (Statement of Comprehensive Income); Cash and cash equivalents (Statement of Financial Position); Term investments (Statement of Financial Position); Sale of goods and rendering of services (Cash Flow Statement); Term investments (Statement of Financial Position)
<b>(iii) Land and Buildings</b>	
Increased value of Land and Buildings due to revaluation conducted in June 2019 (This was not included in the original budget, as the budget was prepared prior to the finalisation of the revaluation).	Land and Buildings (Statement of Financial Position); Reserves in Equity (Statement of Financial Position); Asset revaluation reserve (Statement of Changes in Equity)
<b>(iv) Inventory</b>	
Due to COVID-19, overall production activities have been impacted, resulting in a lower level of program inventory.	Cash and cash equivalents (Statement of Financial Position); Term investments (Statement of Financial Position); Inventory (Statement of Financial Position); Suppliers (Cash Flow Statement)
<b>(v) Payables</b>	
Overall Payables reflect a lower level of spend due to COVID-19 and the timing of payments.	Trade creditors and accruals (Statement of Financial Position); Other payables (Statement of Financial Position); Term investments (Statement of Financial Position)
<b>(vi) Employee provisions</b>	
Employee provisions were higher than budget mainly due to adjustments to the discounting of employee provisions associated with reductions in the government bond rate as at 30 June 2019. (The increase in provision was not included in the original budget, as the budget was prepared prior to the finalisation of the adjustments to the bond rate in June 2019).	Employee benefits (Statement of Comprehensive Income); Provisions (Statement of Financial Position)
<b>(vii) Trade and other receivables</b>	
This was due to lower than budgeted revenue at year end.	Trade and other receivables (Statement of Financial Position)

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# Appendix 1

## Multilingual Programming

### Summary

	SBS Television <sup>1</sup>					SBS Radio
	SBS	SBS VICELAND	NITV	SBS Food	SBS World Movies	
Languages <sup>2</sup>	37	42	37	7	43	68
LOTE (hrs)	2,624 (30%)	3,824 (44%)	258 (3%)	24 (<1%)	3,595 (41%)	112 (94%)
English (hrs)	6,160 (70%)	4,956 (56%)	8,473 (96%)	8,758 (100%)	5,134 (58%)	3 (3%)
No Dialogue (hrs)	6.7 (<1%)	3.5 (<%)	16 (<1%)	–	50 (<1%)	4 (3%)

1. 24 hour schedule.
2. SBS Television: number for which more than one hour of programming was broadcast.

### SBS Television<sup>1</sup>

	2018-19		2019-20	
	Hrs	%	Hrs	%
<b>SBS (24 Hours)</b>				
LOTE	2,659	30%	2,624	30%
English	6,085	69%	6,160	70%
No Dialogue	73	1%	6.7	<1%
<b>Total</b>	<b>8,817</b>	<b>100%</b>	<b>8,791</b>	<b>100%</b>
<b>SBS VICELAND (24 Hours)</b>				
LOTE	4,396	50%	3,824	44%
English	4,361	50%	4,956	56%
No Dialogue	12	<1%	3.5	<1%
<b>Total</b>	<b>8,769</b>	<b>100%</b>	<b>8,784</b>	<b>100%</b>
<b>NITV (24 Hours)</b>				
LOTE	272	3%	258	3%
English	8,268	97%	8,473	96%
No Dialogue	6	<1%	16	<1%
<b>Total</b>	<b>8,546</b>	<b>100%</b>	<b>8,747</b>	<b>100%</b>
<b>SBS Food (24 Hours)</b>				
LOTE	32	<1%	24	<1%
English	8,726	100%	8,758	100%
No Dialogue	0	0%	0	0%
<b>Total</b>	<b>8,758</b>	<b>100%</b>	<b>8,782</b>	<b>100%</b>
<b>World Movies (24 Hours)<sup>2</sup></b>				
LOTE	N/A	N/A	3,595	41%
English	N/A	N/A	5,134	59%
No Dialogue	N/A	N/A	50	<1%
<b>Total</b>	<b>N/A</b>	<b>N/A</b>	<b>8,779</b>	<b>100%</b>

1. Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.
2. SBS World Movies was not included in 2018-19 as it only launched as a free-to-air channel on 1 July 2019.

## SBS Radio

Analogue and Digital Networks<sup>3</sup> (6am-11pm Mon-Sun)

	SBS Radio 1		SBS Radio 2		SBS Radio 3		SBS Arabic24		NRN	
	Hrs	%	Hrs	%	Hrs	%	Hrs	%	Hrs	%
LOTE (Hrs)	112	94%	119	100	–	–	119	100	118	99%
English	3	3%	–	–	119	100	–	–	1	1%
No dialogue	4	3%	–	–	–	–	–	–	–	–
<b>Total</b>	<b>119</b>	<b>100</b>	<b>119</b>	<b>100</b>	<b>119</b>	<b>100</b>	<b>119</b>	<b>100</b>	<b>119</b>	<b>100</b>

3. See Appendices 6-7. SBS Radio also broadcasts three digital only music channels (SBS Chill; SBS PopAsia; SBS PopDesi) and special event radio.

# Appendix 2

## SBS Television: Broadcast hours by genre, run and source

### SBS

24 Hours <sup>1</sup>									
Genre	Local <sup>2</sup>				International				Total
	First Run <sup>3</sup>	Repeat	Total	%	First Run <sup>3</sup>	Repeat	Total	%	
Arts	1.6	8.4	10.0	0.5%	4.9	12.9	17.8	0.3%	<b>27.8</b>
Comedy	0	3.0	3.0	0.2%	6.7	3.4	10.1	0.1%	<b>13.1</b>
Drama	4.3	22.8	27.1	1.5%	333.0	823.1	1,156.1	16.7%	<b>1,183.2</b>
Entertainment	219.6	84.9	304.5	16.4%	85.8	4.9	90.7	1.3%	<b>395.2</b>
Factual	87.1	136.3	223.4	12.1%	591.7	1,359.8	1,951.4	28.1%	<b>2,174.8</b>
Fillers	0	4.3	4.3	0.2%	0	0	0	0%	<b>4.3</b>
Film	9.8	7.6	17.4	0.9%	155.5	224.5	380.0	5.5%	<b>397.4</b>
Food	24.5	57.2	81.7	4.4%	23.4	30.1	53.5	0.8%	<b>135.2</b>
News and Current Affairs	669.8	79.3	749.1	40.4%	3,066.1	1.5	3,067.6	44.2%	<b>3,816.6</b>
Short Film	0.2	0.1	0.3	0%	0	0	0	0%	<b>0.3</b>
Sport	418.9	13.1	432.0	23.3%	191.8	19.3	211.1	3.0%	<b>643.1</b>
<b>Grand Total</b>	<b>1,435.8</b>	<b>417.0</b>	<b>1,852.7</b>	<b>100%</b>	<b>4,458.7</b>	<b>2,479.5</b>	<b>6,938.2</b>	<b>100%</b>	<b>8,791.0</b>

6pm-midnight <sup>4</sup>									
Genre	Local <sup>2</sup>				International				Total
	First Run <sup>3</sup>	Repeat	Total	%	First Run <sup>3</sup>	Repeat	Total	%	
Comedy	0	0	0	0%	6.7	3.4	10.1	0.7%	<b>10</b>
Drama	4.3	2.2	6.5	0.7%	297.4	77.0	374.4	26.3%	<b>381</b>
Entertainment	83.8	49.4	133.2	13.8%	55.4	3.8	59.3	4.2%	<b>192</b>
Factual	50.3	44.9	95.3	9.9%	465.1	250.3	715.4	50.3%	<b>811</b>
Film	7.8	1.9	9.8	1.0%	115.9	134.8	250.7	17.6%	<b>260</b>
Food	16.2	0.2	16.3	1.7%	0	0	0	0%	<b>16</b>
News and Current Affairs	583.7	1.3	585.0	60.6%	1.0	0	1.0	0.1%	<b>586</b>
Sport	118.8	0	118.8	12.3%	9.8	1.7	11.5	0.8%	<b>130</b>
<b>Grand Total</b>	<b>864.9</b>	<b>99.9</b>	<b>964.8</b>	<b>100%</b>	<b>951.3</b>	<b>471.0</b>	<b>1,422.3</b>	<b>100%</b>	<b>2,387.1</b>

- Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.
- Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.
- First run hours by channel, network repeats are counted as first runs if it is the first time they have been broadcast on the channel.
- Based on program start time, includes full program duration.

## SBS VICELAND

24 Hours <sup>1</sup>									
Local <sup>2</sup>					International				
Genre	First Run <sup>3</sup>	Repeat	Total	%	First Run <sup>3</sup>	Repeat	Total	%	Total
Arts	0	0	0	0%	2.1	3.8	5.8	0.1%	5.8
Comedy	1.1	1.7	2.8	0.2%	185.8	258.6	444.3	5.8%	447.1
Drama	4.3	4.8	9.0	0.8%	320.8	222.8	543.5	7.1%	552.5
Entertainment	116.1	87.8	203.9	17.8%	172.7	324.8	497.5	6.5%	701.4
Factual	49.1	58.2	107.3	9.4%	604.3	614.6	1,218.9	16.0%	1,326.2
Film	0.1	0.2	0.3	0%	0	0	0	0%	0.3
Food	5.8	16.3	22.1	1.9%	278.2	471.8	750.0	9.8%	772.1
Magazine	0	4.0	4.0	0.3%	8.5	65.6	74.1	1.0%	78.1
News and Current Affairs	12.6	11.5	24.1	2.1%	0	0	0	0%	24.1
Short Film	71.6	54.2	125.8	11.0%	3,807.2	2.0	3,809.2	49.9%	3,934.9
Special Events	0.8	15.3	16.1	1.4%	0	0	0	0%	16.1
Sport	418.8	212.3	631.1	55.1%	202.8	91.6	294.4	3.9%	925.5
<b>Grand Total</b>	<b>680.2</b>	<b>466.1</b>	<b>1,146.3</b>	<b>100%</b>	<b>5,582.2</b>	<b>2,055.5</b>	<b>7,637.7</b>	<b>100%</b>	<b>8,784.0</b>

6pm-midnight <sup>4</sup>									
Local <sup>2</sup>					International				
Genre	First Run <sup>3</sup>	Repeat	Total	%	First Run <sup>3</sup>	Repeat	Total	%	Total
Comedy	1.1	1.7	2.8	1.1%	155.7	92.3	248.0	12.1%	250.8
Drama	4.3	0	4.3	1.8%	298.8	60.3	359.0	17.5%	363.3
Entertainment	17.6	40.8	58.4	24.3%	156.4	148.0	304.4	14.9%	362.8
Factual	24.6	10.8	35.3	14.7%	486.7	145.8	632.4	30.9%	667.8
Film	5.8	5.5	11.3	4.7%	245.3	234.6	479.9	23.4%	491.3
Food	0	0	0	0%	4.9	0	4.9	0.2%	4.9
News and Current Affairs	35.7	0	35.7	14.9%	6.4	1.0	7.4	0.4%	43.1
Short Film	0	1.2	1.2	0.5%	0	0	0	0%	1.2
Sport	86.6	4.5	91.1	38.0%	12.3	0	12.3	0.6%	103.4
<b>Grand Total</b>	<b>175.6</b>	<b>64.4</b>	<b>240.0</b>	<b>100%</b>	<b>1,366.5</b>	<b>681.9</b>	<b>2,048.4</b>	<b>100%</b>	<b>2,288.4</b>

- Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.
- Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.
- First run hours by channel, network repeats are counted as first runs if it is the first time they have been broadcast on the channel.
- Based on program start time, includes full program duration.

# Appendix 2

## SBS Television: Broadcast hours by genre, run and source (continued)

### NITV

24 Hours <sup>1</sup>									
Genre	Local <sup>2</sup>				International				Total
	First Run <sup>3</sup>	Repeat	Total	%	First Run <sup>3</sup>	Repeat	Total	%	
Arts	8	64	71.4	1.3%	4	41	44.9	1.4%	116
Childrens	30	901	930.8	16.9%	78	1,411	1,489.4	46.2%	2,420
Comedy	2	11	13.0	0.2%	4	5	8.5	0.3%	22
Drama	4	3	7.5	0.1%	20	49	68.5	2.1%	76
Entertainment	73	2,150	2,223.3	40.3%	16	88	103.8	3.2%	2,327
Factual	105	761	866.2	15.7%	135	462	596.5	18.5%	1,463
Fillers	4	16	19.6	0.4%	1	1	2.0	0.1%	22
Film	13	273	286.5	5.2%	60	618	678.4	21.0%	965
Food	8	87	95.1	1.7%	17	38	55.2	1.7%	150
News and Current Affairs	123	235	357.1	6.5%	40	0	40.4	1.3%	398
Short Film	3	34	37.2	0.7%	1	9	9.8	0.3%	47
Sport	448	166	614.0	11.1%	119	9	127.9	4.0%	742
<b>Grand Total</b>	<b>821.3</b>	<b>4,700.4</b>	<b>5,521.7</b>	<b>100%</b>	<b>494.7</b>	<b>2,730.6</b>	<b>3,225.3</b>	<b>100%</b>	<b>8,747.0</b>

6pm-midnight <sup>4</sup>									
Genre	Local <sup>2</sup>				International				Total
	First Run <sup>3</sup>	Repeat	Total	%	First Run <sup>3</sup>	Repeat	Total	%	
Arts	7	27	34.6	3.0%	4	27	31.1	3.0%	66
Childrens	8	5	13.7	1.2%	0	9	8.5	0.8%	22
Comedy	2	10	12.0	1.0%	4	3	6.5	0.6%	19
Drama	4	3	7.0	0.6%	20	35	54.8	5.3%	62
Entertainment	71	154	225.5	19.3%	16	48	63.3	6.1%	289
Factual	102	297	398.8	34.1%	134	222	355.0	34.4%	754
Fillers	3	9	12.5	1.1%	1	1	2.0	0.2%	15
Film	13	130	143.1	12.2%	60	346	406.4	39.4%	549
Food	8	73	81.3	6.9%	17	18	34.7	3.4%	116
News and Current Affairs	95	54	149.0	12.7%	25	0	24.9	2.4%	174
Short Film	3	14	16.8	1.4%	1	3	3.9	0.4%	21
Sport	55	21	75.6	6.5%	41	0	41.0	4.0%	117
<b>Grand Total</b>	<b>373.0</b>	<b>796.8</b>	<b>1,169.8</b>	<b>100%</b>	<b>321.7</b>	<b>710.4</b>	<b>1,032.1</b>	<b>100%</b>	<b>2,201.9</b>

- Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.
- Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.
- First run hours by channel, network repeats are counted as first runs if it is the first time they have been broadcast on the channel.
- Based on program start time, includes full program duration.

## SBS Food

24 Hours <sup>1</sup>									
Local <sup>2</sup>					International				
Sub-genre	First Run <sup>3</sup>	Repeat	Total	%	First Run <sup>3</sup>	Repeat	Total	%	Total
Cooking	220.8	2,118.1	2,338.8	67.2%	415.4	2,000.0	2,415.4	45.6%	4,754.3
Culture & Society	0.4	0	0.4	0%	0	0	0	0%	0.4
Food Lifestyle	39.1	175.2	214.2	6.2%	128.3	701.3	829.7	15.6%	1,043.9
Reality	36.0	347.9	383.9	11.0%	100.2	438.4	538.6	10.2%	922.5
Travel	81.8	460.8	542.7	15.6%	340.2	1,178.2	1,518.4	28.6%	2,061.0
<b>Grand Total</b>	<b>378.1</b>	<b>3,102.0</b>	<b>3,480.1</b>	<b>100%</b>	<b>984.1</b>	<b>4,317.9</b>	<b>5,302.0</b>	<b>100%</b>	<b>8,782.1</b>

6pm-midnight <sup>4</sup>									
Local <sup>2</sup>					International				
Sub-genre	First Run <sup>3</sup>	Repeat	Total	%	First Run <sup>3</sup>	Repeat	Total	%	Total
Cooking	135.4	463.6	599.0	59.2%	178.9	272.7	451.6	35.9%	1,051
Food Lifestyle	36.6	32.3	68.8	6.8%	51.9	83.8	135.8	10.8%	205
Reality	36.0	162.1	198.1	19.6%	100.2	116.3	216.5	17.2%	415
Travel	58.3	87.9	146.3	14.4%	270.2	184.9	455.1	36.1%	601
<b>Grand Total</b>	<b>266.3</b>	<b>745.8</b>	<b>1,012.2</b>	<b>100%</b>	<b>601.2</b>	<b>657.8</b>	<b>1,258.9</b>	<b>100%</b>	<b>2,271.1</b>

- Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.
- Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.
- First run hours by channel, network repeats are counted as first runs if it is the first time they have been broadcast on the channel.
- Based on program start time, includes full program duration.

# Appendix 2

## SBS Television: Broadcast hours by genre, run and source (continued)

### SBS World Movies

24 Hours <sup>1</sup>									
Genre	Local <sup>2</sup>				International				Total
	First Run <sup>3</sup>	Repeat	Total	%	First Run <sup>3</sup>	Repeat	Total	%	
Action Adventure	0		0	0%	149	612	760.9	9.1%	<b>760.9</b>
Animation	3.4	30.3	33.7	7.4%	55	768	822.8	9.9%	<b>856.5</b>
Biography	4.3	8.8	13.1	2.9%	91	304	394.5	4.7%	<b>407.6</b>
Comedy	5.3	26.9	32.2	7.0%	307	1,482	1,789.5	21.5%	<b>1,821.7</b>
Documentary Feature	0	0	0	0%	2	27	28.5	0.3%	<b>28.5</b>
Drama	56.9	254.3	311.2	68.1%	539	2,190	2,728.7	32.8%	<b>3,039.9</b>
Fantasy	0	0	0	0%	45	424	468.8	5.6%	<b>468.8</b>
History	0	0	0	0%	11	52	62.8	0.8%	<b>62.8</b>
Horror	0	0	0	0%	12	20	32.3	0.4%	<b>32.3</b>
Martial Arts	0	0	0	0%	12	67	78.8	0.9%	<b>78.8</b>
Musical	0	0	0	0%	18	95	112.7	1.4%	<b>112.7</b>
Mystery/Crime	2.1	2.1	4.2	0.9%	40	92	131.7	1.6%	<b>135.8</b>
Romance	2.0	0	2.0	0.4%	25	109	134.1	1.6%	<b>136.1</b>
Romantic Comedy	4.3	4.2	8.4	1.8%	37	220	256.9	3.1%	<b>265.3</b>
Science Fiction	5.3	3.2	8.4	1.8%	14	61	74.5	0.9%	<b>82.9</b>
Thriller	3.8	25.8	29.5	6.5%	110	222	332.4	4.0%	<b>361.9</b>
War	0	0	0	0%	18	63	80.8	1.0%	<b>80.8</b>
Western	4.1	10.4	14.5	3.2%	15	17	31.5	0.4%	<b>46.0</b>
<b>Grand Total</b>	<b>91.3</b>	<b>365.8</b>	<b>457.1</b>	<b>100%</b>	<b>1,497.5</b>	<b>6,824.6</b>	<b>8,322.1</b>	<b>100%</b>	<b>8,779.2</b>

## SBS World Movies

6pm-midnight <sup>4</sup>									
Genre	Local <sup>2</sup>				International				Total
	First Run <sup>3</sup>	Repeat	Total	%	First Run <sup>3</sup>	Repeat	Total	%	
Action Adventure	0	0	0	0%	105.8	92.4	198.2	9.8%	<b>198.2</b>
Animation	0	0	0	0%	4.3	20.9	25.3	1.2%	<b>25.3</b>
Biography	4.3	4.3	8.7	6.6%	81.4	65.7	147.1	7.3%	<b>155.8</b>
Comedy	3.6	3.8	7.4	5.7%	214.3	183.4	397.8	19.7%	<b>405.2</b>
Drama	31.9	51.0	82.9	63.5%	426.0	369.8	795.8	39.4%	<b>878.7</b>
Fantasy	0	0	0	0%	23.3	14.4	37.7	1.9%	<b>37.7</b>
History	0	0	0	0%	8.4	5.3	13.7	0.7%	<b>13.7</b>
Horror	0	0	0	0%	10.7	4.3	14.9	0.7%	<b>14.9</b>
Martial Arts	0	0	0	0%	9.9	0	9.9	0.5%	<b>9.9</b>
Musical	0	0	0	0%	7.0	3.4	10.4	0.5%	<b>10.4</b>
Mystery/Crime	2.1	0	2.1	1.6%	35.6	25.2	60.8	3.0%	<b>62.8</b>
Romance	2.0	0	2.0	1.5%	21.5	10.5	32.0	1.6%	<b>34.0</b>
Romantic Comedy	4.3	2.1	6.3	4.9%	18.1	11.8	29.8	1.5%	<b>36.2</b>
Science Fiction	5.3	1.6	6.8	5.2%	10.6	9.2	19.8	1.0%	<b>26.6</b>
Thriller	2.0	3.9	5.9	4.5%	103.2	90.6	193.8	9.6%	<b>199.7</b>
War	0	0	0	0%	12.8	6.9	19.7	1.0%	<b>19.7</b>
Western	4.1	4.3	8.3	6.4%	12.8	1.8	14.6	0.7%	<b>22.9</b>
<b>Grand Total</b>	<b>59.5</b>	<b>71.0</b>	<b>130.5</b>	<b>100%</b>	<b>1,105.5</b>	<b>915.4</b>	<b>2,020.9</b>	<b>100%</b>	<b>2,151.4</b>

- Hours are indicative, based on the program schedule inclusive of commercials, promos and news breaks. Hours may differ slightly by market and in instances of schedule amendments at time of broadcast, i.e. overages in live sport coverage.
- Includes in-house and commissioned SBS production as well as locally produced acquisitions. Local Sport includes coverage of international sports events where SBS has produced and broadcast material in relation to the event, content that is tailored for an Australian audience (including SBS studio content, commentary team, journalistic input) and the program is presented as produced or co-produced by SBS.
- First run hours by channel, network repeats are counted as first runs if it is the first time they have been broadcast on the channel.
- Based on program start time, includes full program duration.

# Appendix 3

## SBS Television: Languages broadcast

### SBS

Language	Hours <sup>1</sup>	% LOTE	% Total
English	6,159.9		70.1%
French	508.6	19.4%	5.8%
Greek	350.3	13.3%	4.0%
German	245.8	9.4%	2.8%
Italian	242.9	9.3%	2.8%
Spanish	237.4	9.0%	2.7%
Arabic	187.5	7.1%	2.1%
Filipino	172.8	6.6%	2.0%
Turkish	168.9	6.4%	1.9%
Danish	113.2	4.3%	1.3%
Japanese	94.0	3.6%	1.1%
Norwegian	61.5	2.3%	0.7%
Swedish	46.4	1.8%	0.5%
Flemish	30.1	1.1%	0.3%
Russian	22.7	0.9%	0.3%
Dutch	16.1	0.6%	0.2%
Hebrew	15.8	0.6%	0.2%
Finnish	14.8	0.6%	0.2%
Portuguese	14.5	0.6%	0.2%
Korean	14.2	0.5%	0.2%
Icelandic	13.8	0.5%	0.2%
Mandarin	11.1	0.4%	0.1%
Cantonese	7.1	0.3%	0.1%
Latin	5.2	0.2%	0.1%
Mongolian	4.3	0.2%	0%
Thai	2.6	0.1%	0%
Albanian	2.1	0.1%	0%
Indonesian	2.0	0.1%	0%
Macedonian	1.9	0.1%	0%
Slovak	1.9	0.1%	0%
Bengali	1.8	0.1%	0%
Gaelic	1.7	0.1%	0%
Khmer	1.5	0.1%	0%
Hindi	1.3	0.1%	0%
Nepali	1.2	0%	0%
Yolngu Matha	1.0	0%	0%
Chinese	1.0	0%	0%
LOTE <1 Hour	5.5	0.2%	0.1%
<b>Total LOTE</b>	<b>2,624.4</b>	<b>100.0%</b>	<b>29.9%</b>

Language	Hours <sup>1</sup>	% LOTE	% Total
<b>Total English</b>	<b>6,159.9</b>		<b>70.1%</b>
<b>No Dialogue</b>	<b>6.7</b>		<b>0.1%</b>
<b>Grand Total</b>	<b>8,791.0</b>		<b>100%</b>

1. Hours are indicative, based on the proportion of language within program.

### SBS VICELAND

Language	Hours <sup>1</sup>	% LOTE	% Total
English	4,956.3		56.4%
Mandarin	409.6	10.7%	4.7%
Korean	244.5	6.4%	2.8%
Japanese	220.8	5.8%	2.5%
Indonesian	215.4	5.6%	2.5%
Russian	186.1	4.9%	2.1%
Polish	184.3	4.8%	2.1%
Thai	182.7	4.8%	2.1%
Punjabi	179.2	4.7%	2.0%
Croatian	178.5	4.7%	2.0%
Macedonian	177.5	4.6%	2.0%
Sinhalese	174.8	4.6%	2.0%
Serbian	174.3	4.6%	2.0%
Bengali	173.8	4.5%	2.0%
Dutch	165.0	4.3%	1.9%
Cantonese	152.6	4.0%	1.7%
Hindi	148.6	3.9%	1.7%
French	69.2	1.8%	0.8%
Spanish	66.0	1.7%	0.8%
Ukrainian	51.0	1.3%	0.6%
Maltese	50.5	1.3%	0.6%
Portuguese	41.8	1.1%	0.5%
Italian	36.4	1.0%	0.4%
Norwegian	33.9	0.9%	0.4%
Urdu	29.2	0.8%	0.3%
German	28.9	0.8%	0.3%
Romanian	26.0	0.7%	0.3%
Tamil	26.0	0.7%	0.3%
Nepali	26.0	0.7%	0.3%
Bosnian	25.7	0.7%	0.3%
Armenian	25.5	0.7%	0.3%
Somali	25.3	0.7%	0.3%
Hungarian	21.8	0.6%	0.2%

Language	Hours <sup>1</sup>	% LOTE	% Total
Taiwanese	18.5	0.5%	0.2%
Danish	17.2	0.4%	0.2%
Swedish	14.4	0.4%	0.2%
Hebrew	6.0	0.2%	0.1%
French Canadian	3.2	0.1%	0%
Finnish	2.7	0.1%	0%
Greek	2.5	0.1%	0%
Tagalog	2.1	0.1%	0%
Latin	1.9	0%	0%
LOTE <1 Hour	4.9	0.1%	0.1%
<b>Total LOTE</b>	<b>3,824.1</b>	<b>100.0%</b>	<b>43.5%</b>
<b>Total English</b>	<b>4,956.3</b>		<b>56.4%</b>
<b>No Dialogue</b>	<b>3.5</b>		<b>0%</b>
<b>Grand Total</b>	<b>8,784.0</b>		<b>100.0%</b>

1. Hours are indicative, based on the proportion of language within program.

## NITV

Language	Hours <sup>1</sup>	% LOTE	% Total
English	8,472.7		96.9%
Maori	53.9	20.8%	0.6%
Warlpiri	19.4	7.5%	0.2%
Yolngu Matha	17.5	6.8%	0.2%
Spanish	17.4	6.7%	0.2%
Farsi	14.9	5.8%	0.2%
Inuktitut, Eastern Canadian	11.1	4.3%	0.1%
Samoan	9.2	3.5%	0.1%
Arabic	8.9	3.4%	0.1%
Pitjantjatjara	8.6	3.3%	0.1%
Zulu	6.8	2.6%	0.1%
Ngunawal	6.7	2.6%	0.1%
French	6.3	2.5%	0.1%
Kalaallisut	5.7	2.2%	0.1%
Kriol	5.1	2.0%	0.1%
Arrarnta, Western	4.5	1.7%	0.1%
Burarra	4.5	1.7%	0.1%
Arrernte	4.1	1.6%	0%
Gaelic	4.0	1.5%	0%
Walmajarri	3.9	1.5%	0%

Language	Hours <sup>1</sup>	% LOTE	% Total
Bardi	3.5	1.4%	0%
Navaho	3.2	1.2%	0%
Italian	3.0	1.2%	0%
Finnish	3.0	1.2%	0%
Kukatja	2.7	1.0%	0%
Ritarungo	2.4	0.9%	0%
Ngandi	2.4	0.9%	0%
Tongan	2.1	0.8%	0%
French Canadian	1.9	0.7%	0%
Kala Lagaw Ya	1.8	0.7%	0%
Cree	1.5	0.6%	0%
Korean	1.5	0.6%	0%
Djambarrpuyngu	1.4	0.5%	0%
Anmatyerre	1.3	0.5%	0%
Gunwinggu	1.0	0.4%	0%
Yan-Nhangu	1.0	0.4%	0%
Alyawarr	1.0	0.4%	0%
LOTE <1 Hour	11.7	4.5%	0.1%
<b>Total LOTE</b>	<b>258.5</b>	<b>100.0%</b>	<b>3.0%</b>
<b>Total English</b>	<b>8,472.7</b>		<b>96.9%</b>
<b>No Dialogue</b>	<b>15.9</b>		<b>0.2%</b>
<b>Grand Total</b>	<b>8,747.0</b>		<b>100.0%</b>

1. Hours are indicative, based on the proportion of language within program.

## SBS Food

Language	Hours <sup>1</sup>	% LOTE	% Total
English	8,758.0		99.7%
Mandarin	11.8	48.7%	0.1%
Arabic	3.6	14.9%	0%
Chinese	2.5	10.4%	0%
Greek	1.3	5.3%	0%
Vietnamese	1.2	4.9%	0%
Turkish	1.0	4.2%	0%
LOTE <1 Hour	2.8	11.6%	0%
<b>Total LOTE</b>	<b>24.1</b>	<b>100.0%</b>	<b>0.3%</b>
<b>Total English</b>	<b>8,758.0</b>		<b>99.7%</b>
<b>Grand Total</b>	<b>0</b>		<b>0%</b>

1. Hours are indicative, based on the proportion of language within program.

# Appendix 3

## SBS Television: Languages broadcast (continued)

### SBS World Movies

Language	Hours <sup>1</sup>	% LOTE	% Total
English	5,134.3		58.5%
French	1,428.2	39.7%	16.3%
Mandarin	367.7	10.2%	4.2%
German	265.9	7.4%	3.0%
Hindi	213.5	5.9%	2.4%
Japanese	157.5	4.4%	1.8%
Spanish	135.0	3.8%	1.5%
Norwegian	129.9	3.6%	1.5%
Farsi	102.3	2.8%	1.2%
Danish	86.5	2.4%	1.0%
Swedish	82.9	2.3%	0.9%
Arabic	72.9	2.0%	0.8%
Russian	65.8	1.8%	0.7%
Korean	62.4	1.7%	0.7%
Dzongkha	47.7	1.3%	0.5%
Cantonese	42.5	1.2%	0.5%
Portuguese	35.8	1.0%	0.4%
Italian	34.2	1.0%	0.4%
Tamil	29.7	0.8%	0.3%
Burmese	26.8	0.7%	0.3%
Dutch	23.9	0.7%	0.3%
Samoan	22.1	0.6%	0.3%
Tsotsitaal	16.0	0.4%	0.2%
Maya	15.3	0.4%	0.2%
Hebrew	14.8	0.4%	0.2%
Polish	14.5	0.4%	0.2%
Turkish	10.2	0.3%	0.1%
Swiss German	9.1	0.3%	0.1%
Romanian	8.8	0.2%	0.1%
Flemish	8.5	0.2%	0.1%
Bengali	8.2	0.2%	0.1%
Swahili	8.1	0.2%	0.1%
Icelandic	8.0	0.2%	0.1%
Latin	5.6	0.2%	0.1%
Somali	5.4	0.1%	0.1%
Maori	5.1	0.1%	0.1%
Indonesian	4.5	0.1%	0.1%
Thai	2.5	0.1%	0%

Language	Hours <sup>1</sup>	% LOTE	% Total
Serbian	2.2	0.1%	0%
Ukrainian	1.8	0%	0%
Finnish	1.7	0%	0%
Aramaic	1.5	0%	0%
Tongan	1.1	0%	0%
LOTE <1 Hour	4.8	0.1%	0.1%
<b>Total LOTE</b>	<b>3,590.7</b>	<b>100.0%</b>	<b>40.9%</b>
<b>Total English</b>	<b>5,134.3</b>		<b>58.5%</b>
<b>No Dialogue</b>	<b>49.9</b>		<b>0.6%</b>
<b>Grand Total</b>	<b>8,774.9</b>		<b>100.0%</b>

1. Hours are indicative, based on the proportion of language within program.

# Appendix 4

## SBS Television: Cultures represented

### SBS

Afghan  
African American  
Albanian  
Algerian  
American  
American Indian  
Angolan  
Argentinian  
Armenian  
Australian  
Australian African  
Australian Chinese  
Australian Egyptian  
Australian French  
Australian Greek  
Australian Hungarian  
Australian Indian  
Australian Indigenous  
Australian Indonesian  
Australian Israeli  
Australian Italian  
Australian Korean  
Australian Lebanese  
Australian Macedonian  
Australian Maltese  
Australian Phillipine  
Australian Polish  
Australian Serbian  
Australian Thai  
Australian Turkish  
Austrian  
Azerbaijani  
Bangladeshi  
Belarusian  
Belgian  
Brazilian  
British  
Bulgarian  
Burmese  
Cambodian  
Canadian  
Central African Republic  
Chinese  
Colombian  
Congoese  
Corsican  
Croatian  
Cuban  
Cypriot  
Czech  
Danish  
Djiboutian  
Dutch  
East Timorese  
Ecuadorian  
Egyptian  
Emirati  
English  
Eritrean  
Estonian  
Ethiopian  
Fijian  
Filipino  
Finnish  
Flemish  
French  
French Guyanese  
Georgian  
German  
Ghanaian  
Greek  
Greenland  
Guatemalan  
Guyanese  
Hong Kong  
Hungarian  
Icelandic  
Indian  
Indonesian  
Iranian  
Iraqi  
Irish  
Israeli  
Italian  
Jamaican  
Japanese  
Jordanian

Korean  
Kyrgyz  
Latvian  
Lebanese  
Libyan  
Lithuanian  
Macedonian  
Malaysian  
Maltese  
Maori  
Mayan  
Melanesian  
Mexican  
Moldovan  
Mongolian  
Moroccan  
Native American  
Nepalese  
New Caledonian  
New Zealand  
Nigerian  
Norwegian  
Omani  
Pakistani  
Palestinian  
Panamanian  
Persian  
Peruvian  
Polish  
Polynesian  
Portuguese  
Qatari  
Roman  
Romanian  
Romany  
Russian  
Rwandan  
Salvadoran  
Saudi Arabian  
Scottish  
Senegalese  
Singaporean  
Slovenian  
Somali  
South African  
Spanish  
Sri Lankan

Sudanese  
Surinamese  
Swedish  
Swiss  
Syrian  
Taiwanese  
Tanzanian  
Thai  
Trinidadian  
Tunisian  
Turkish  
Ukrainian  
Uzbekistani  
Vietnamese  
Welsh  
Zambian

### SBS VICELAND

Afghan  
African American  
Albanian  
Algerian  
American  
Angolan  
Argentinian  
Armenian  
Australian  
Australian Chinese  
Australian Greek  
Australian Hungarian  
Australian Indian  
Australian Indigenous  
Australian Indonesian  
Australian Korean  
Australian Macedonian  
Australian Phillipine  
Australian Polish  
Australian Turkish  
Austrian  
Azerbaijani  
Belarusian  
Belgian  
Bolivian  
Bosnian  
Brazilian  
British  
Bulgarian  
Canadian  
Chilean  
Chinese  
Colombian  
Congoese  
Croatian  
Cuban  
Cypriot  
Czech  
Danish  
Djiboutian  
Dutch  
Ecuadorian  
Egyptian  
Emirati

# Appendix 4

## SBS Television: Cultures represented (continued)

English	Moroccan	<b>NITV</b>	Estonian	Romanian
Eritrean	Nepalese	Afghan	Fijian	Romany
Estonian	New Zealand	African American	Filipino	Russian
Ethiopian	Nigerian	Algerian	Finnish	Samoan
Fijian	Nigerien	American	First Nations (Canada)	Saudi Arabian
Filipino	Norwegian	American Indian	French	Scottish
Finnish	Pakistani	Argentinian	French Canadian	Serbian and Montenegrin
Flemish	Palestinian	Armenian	German	Singaporean
French	Panamanian	Australian	Ghanaian	Solomon Islands
French Canadian	Papua New Guinean	Australian African	Greek	South African
French Guyanese	Persian	Australian Chinese	Greenland	Spanish
Georgian	Peruvian	Australian Dutch	Hungarian	Sri Lankan
German	Polish	Australian Egyptian	Icelandic	Surinamese
Ghanaian	Polynesian	Australian French	Inca	Swedish
Greek	Portuguese	Australian Greek	Indian	Swiss
Guatemalan	Qatari	Australian Hungarian	Indonesian	Syrian
Guyanese	Roman	Australian Indian	Inuit	Tahitian
Hong Kong	Romanian	Australian Indigenous	Iranian	Taiwanese
Hungarian	Romany	Australian Indonesian	Irish	Thai
Icelandic	Russian	Australian Italian	Israeli	Tibetan
Indian	Samoan	Australian Korean	Italian	Tongan
Indonesian	Saudi Arabian	Australian Lebanese	Jamaican	Trinidadian
Inuit	Scottish	Australian Phillipine	Japanese	Tunisian
Iranian	Serbian and Montenegrin	Australian Thai	Kenyan	Turkish
Iraqi	Slovenian	Australian Turkish	Korean	Ugandan
Irish	Somali	Australian Vietnamese	Lebanese	Ukrainian
Israeli	South African	Austrian	Malaysian	Venezuelan
Italian	Spanish	Belarusian	Maori	Vietnamese
Jamaican	Sri Lankan	Bolivian	Mauritanian	Welsh
Japanese	Sudanese	Brazilian	Mauritian	Zimbabwean
Jordanian	Surinamese	British	Mayan	
Kenyan	Swedish	Bulgarian	Melanesian	
Korean	Swiss	Cambodian	Mexican	
Kurdish	Syrian	Cameroonian	Micronesian	
Laotian	Taiwanese	Canadian	Mongolian	
Latvian	Tamil	Chinese	Native American	
Lebanese	Thai	Colombian	Nepalese	
Libyan	Tongan	Congolese	New Zealand	
Lithuanian	Trinidadian	Cuban	Nigerian	
Macedonian	Turkish	Cypriot	Ni-Vanuatu	
Malagasy	Ugandan	Danish	Norwegian	
Malaysian	Ukrainian	Dutch	Papua New Guinean	
Maltese	Vietnamese	East Timorese	Persian	
Maori	Welsh	Egyptian	Polish	
Melanesian	Yemeni	English	Polynesian	
Mexican	Zambian		Roman	
Moldovan				

## SBS Food

African American  
American  
Argentinian  
Armenian  
Australian  
Australian Cambodian  
Australian Chinese  
Australian Croatian  
Australian Dutch  
Australian French  
Australian Greek  
Australian Hungarian  
Australian Indian  
Australian Indigenous  
Australian Indonesian  
Australian Italian  
Australian Korean  
Australian Lebanese  
Australian Maltese  
Australian Phillipine  
Australian Portuguese  
Australian Sri Lankan  
Australian Thai  
Australian Turkish  
Austrian  
Bangladeshi  
Barbados  
Belizean  
Brazilian  
British  
Bulgarian  
Burmese  
Cambodian  
Cameroonian  
Canadian  
Chilean  
Chinese  
Colombian  
Corsican  
Croatian  
Cuban  
Cypriot  
Danish  
Dutch  
Egyptian  
English  
Ethiopian  
Fijian  
Filipino  
French  
German  
Greek  
Haitian  
Hong Kong  
Icelandic  
Indian  
Indonesian  
Iranian  
Iraqi  
Irish  
Israeli  
Italian  
Ivorian  
Jamaican  
Japanese  
Jordanian  
Kenyan  
Korean  
Kyrgyz  
Laotian  
Lebanese  
Malaysian  
Maltese  
Maori  
Mauritian  
Melanesian  
Mexican  
Moroccan  
Mozambican  
Nepalese  
New Zealand  
Nigerian  
Nigerien  
Norwegian  
Pakistani  
Palestinian  
Peruvian  
Polish

Polynesian  
Portuguese  
Puerto Rican  
Roman  
Romanian  
Russian  
Samoan  
Scottish  
Sierra Leonean  
Singaporean  
Slovenian  
South African  
Spanish  
Sri Lankan  
Swedish  
Syrian  
Taiwanese  
Tanzanian  
Thai  
Trinidadian  
Tunisian  
Turkish  
Vietnamese  
Welsh  
Zimbabwean

## SBS World Movies

Afghan  
African American  
American  
Argentinian  
Australian  
Australian Indigenous  
Austrian  
Belgian  
Bhutanese  
Botswanan  
Brazilian  
British  
Canadian  
Catalan  
Central African Republic  
Chinese  
Danish  
Egyptian  
English  
Filipino  
Flemish  
French  
Gabonese  
German  
Hong Kong  
Hungarian  
Indian  
Indonesian  
Iranian  
Irish  
Israeli  
Italian  
Japanese  
Kenyan  
Korean  
Lebanese  
Maori  
Mayan  
Mexican  
Moroccan  
New Zealand  
Norwegian  
Pakistani  
Palestinian  
Polish  
Portuguese  
Roman  
Romanian  
Russian  
Samoan  
Saudi Arabian  
Scottish  
Somali  
South African  
Spanish  
Swedish  
Swiss  
Taiwanese  
Thai  
Turkish  
Ugandan

# Appendix 5

## SBS Television: SBS-commissioned programs first run

### SBS, SBS VICELAND and SBS Food Commissioned First Run Hours Broadcast in FY2019-20<sup>1</sup>

Genre/Title	Episodes	Hours
<b>Comedy</b>		
Robbie Hood	1	1.1
<b>Sub-Total</b>	<b>1</b>	<b>1.1</b>
<b>Drama</b>		
Amar <sup>2</sup>	1	0.3
Hunting Series 1, The	4	4.3
Molly And Cara <sup>2</sup>	3	0.5
Out Of Range <sup>2</sup>	1	0.3
Tribunal <sup>2</sup>	1	0.1
<b>Sub-Total</b>	<b>10</b>	<b>5.4</b>
<b>Entertainment</b>		
Celebrity Mastermind Series 1	5	5.1
Child Genius Australia Series 2	4	4.3
Eurovision – Australia Decides 2020	1	2.7
Eurovision – Europe Shine a Light	1	2.2
Eurovision 2020: Big Night In!	1	3.1
Mastermind Series 1	45	23.0
Mastermind Series 2	80	40.1
Raw Comedy Festival 2019	1	1.8
Sydney Gay And Lesbian Mardi Gras 2020	2	3.5
<b>Sub-Total</b>	<b>140</b>	<b>85.7</b>
<b>Factual</b>		
Chocolate Factory: Inside Cadbury Australia, The	1	3.0
Country Town Pride	1	1.0
Deafinition <sup>2</sup>	1	0.1
Every Family has a Secret Series 1	2	2.0
Filthy Rich and Homeless Series 3	3	3.1
Ghosthunter	1	1.8
Going Places with Ernie Dingo Series 3	13	6.6
Limited Surrender <sup>2</sup>	1	0.1
Lives in Action <sup>2</sup>	1	0.2
Loop, The <sup>2</sup>	1	0.2

Genre/Title	Episodes	Hours
Lost Daylight <sup>2</sup>	1	0.3
Love Me As I Am: Untold Australia	1	1.0
Marry Me Marry My Family Series 2	3	3.3
Medicine or Myth? Series 1	2	2.0
Monsters of Many Worlds Series 1 <sup>2</sup>	3	0.3
Secret Life of Death, The	1	1.1
Secrets of Our Cities Series 2	3	3.0
Sidelines <sup>2</sup>	1	0.2
Small Town Drifter, The <sup>2</sup>	1	0.1
Struggle Street Series 3	4	4.1
Turban Legend	1	1.0
Who Do You Think You Are? Series 11	7	7.0
<b>Sub-Total</b>	<b>53</b>	<b>41.2</b>
<b>Food</b>		
Ainsley's Market Menu Series 1	6	5.8
Asia Unplated With Diana Chan Series 1	10	5.0
Bananas Series 1 <sup>2</sup>	3	0.3
Cook Like an Italian with Silvia Colloca Series 1	10	5.3
Flavour Swap <sup>2</sup>	1	0.2
Gourmet Farmer Series 5	10	5.2
Jimmy Shu's Taste of The Territory Series 1	8	4.0
Loving Gluten Free Series 1	10	5.0
Luke Nguyen's Railway Vietnam Series 1	10	5.0
Sweet Life with Elise Strachan Series 1, The	2	2.0
<b>Sub-Total</b>	<b>70</b>	<b>37.6</b>
<b>Grand Total</b>	<b>274</b>	<b>171.0</b>

1. Excludes network repeats and in house production of News, Current Affairs and Sport (included in Appendix 2).
2. Programs commissioned exclusively for SBS On Demand, with no linear broadcast.

## NITV Commissioned First Run Hours Broadcast in FY20<sup>1</sup>

Genre/Title	Episodes	Hours
<b>Childrens</b>		
Little J and Big Cuz Series 2	13	3.3
Little J and Big Cuz Series 2 Language Versions	11	2.6
Thalu Series 1	8	2.0
<b>Sub-Total</b>	<b>32</b>	<b>7.8</b>
<b>Entertainment</b>		
Colour of your Jumper 2020	1	0.4
Faboriginal Series 1	8	4.0
First Nations Arts Awards 2020	1	1.0
Marngrook Footy Show 2019, The	13	19.0
Naidoc Awards 2019	1	4.0
Naidoc Awards Red Carpet 2019	1	0.5
National Indigenous Music Awards 2019	1	3.2
Over the Black Dot 2019	14	14.0
Over the Black Dot 2020	15	10.5
Sunrise Ceremony 2020	1	2.0
Vigil 2020, The	1	3.0
Yokayi Footy 2020	15	7.5
<b>Sub-Total</b>	<b>72</b>	<b>69.1</b>
<b>Factual</b>		
Bamay	1	0.5
Beach Series 1, The	6	3.0
Future Dreaming Series 1	6	0.7
Going Places with Ernie Dingo Series 2	1	0.5
Going Places with Ernie Dingo Series 3	13	12.9
Jupurrurla – Man of Media	1	0.5
Karla Grant Presents Series 1	12	6.0
Marni	1	2.7
Naidoc Award Winner Stories 2019 Compilation	1	0.5

Genre/Title	Episodes	Hours
Nyoongar Footy Magic Bio Pics Series 1	23	1.9
Our Stories 2019 Compilation	24	8.0
She Who Must Be Loved	1	1.5
Songlines on Screen – Caama	1	0.3
Songlines on Screen – Paw Media	1	0.6
Talking Hands – Marumpu Wangka! Series 1	1	0.3
Treaty Series 1	4	0.5
<b>Sub-Total</b>	<b>97</b>	<b>40.3</b>
<b>Food</b>		
Kriol Kitchen Series 4	7	3.5
On Country Kitchen Series 2	9	4.5
<b>Sub-Total</b>	<b>16</b>	<b>8.0</b>
<b>Grand Total</b>	<b>217</b>	<b>125.1</b>

1. Excludes network repeats and in house production of News, Current Affairs and Sport (included in Appendix 2).

# Appendix 6

## SBS Radio: Language programs broadcast (6am-11pm Mon-Sun)

Language Program	Analog/Digital		Digital		Analog			Digital TV
	SBS Radio 1 <sup>1</sup>	SBS Radio 2 <sup>2</sup>	SBS Radio 3 <sup>3</sup>	SBS Arabic24	NRN <sup>4</sup>	Online <sup>5</sup>	Mobile <sup>6</sup>	
Albanian	1	–			1	✓	✓	✓
Amharic	2	–			1	✓	✓	✓
Arabic	–	14		119 (including BBC and MCD)	7	✓	✓	✓
Armenian	1	–			–	✓	✓	✓
Assyrian	–	2			1	✓	✓	✓
Bangla	–	2			1	✓	✓	✓
Bosnian	1	–			1	✓	✓	✓
Bulgarian	1	–			–	✓	✓	✓
Burmese	–	2			1	✓	✓	✓
Cantonese	14	–			7	✓	✓	✓
Croatian	4	–			2	✓	✓	✓
Czech <sup>7</sup>	–	1			–	✓	✓	✓
Dari	–	2			1	✓	✓	✓
Dinka	2	–			1	✓	✓	✓
Dutch	–	2			1	✓	✓	✓
Estonian <sup>7</sup>	1	–			–	✓	✓	✓
Filipino	–	7			6	✓	✓	✓
Finnish	1	–			1	✓	✓	✓
French	4	–			2	✓	✓	✓
German	–	5			4	✓	✓	✓
Greek	14	–			7	✓	✓	✓
Gujarati	–	2			1	✓	✓	✓
Hakha Chin	–	–			–	✓	✓	–
Hebrew/Yiddish	2	–			2	✓	✓	✓
Hindi	–	7			6	✓	✓	✓
Hmong	–	2			1	✓	✓	✓
Hungarian <sup>7</sup>	1	–			1	✓	✓	✓
Indonesian	–	4			2	✓	✓	✓
Italian	–	14			7	✓	✓	✓
Japanese	3	–			1	✓	✓	✓
Karen	–	–			–	✓	✓	✓
Khmer	2	–			1	✓	✓	✓
Kirundi	–	–			–	✓	✓	–
Korean	5	–			3	✓	✓	✓
Kurdish	–	2			1	✓	✓	✓
Lao	–	2			1	✓	✓	✓
Macedonian	5	–			2	✓	✓	✓
Malayalam	–	2			1	✓	✓	✓
Maltese	–	2			1	✓	✓	✓

	Analog/Digital		Digital	Digital	Analog			
Language Program	SBS Radio 1 <sup>1</sup>	SBS Radio 2 <sup>2</sup>	SBS Radio 3 <sup>3</sup>	SBS Arabic24	NRN <sup>4</sup>	Online <sup>5</sup>	Mobile <sup>6</sup>	Digital TV
Mandarin	14	–			7	✓	✓	✓
Mongolian <sup>9</sup>	–	–			–	✓	✓	–
Nepali	–	2			1	✓	✓	✓
Pashto	–	2			1	✓	✓	✓
Persian	–	2			1	✓	✓	✓
Polish	4	–			2	✓	✓	✓
Portuguese	–	2			1	✓	✓	✓
Punjabi	–	5			2	✓	✓	✓
Rohingya	–	–			–	✓	✓	–
Romanian	1	–			–	✓	✓	✓
Russian	–	3			1	✓	✓	✓
Samoan	2	–			1	✓	✓	✓
Serbian	4	–			2	✓	✓	✓
Sinhalese	–	4			2	✓	✓	✓
Slovak	–	1			–	✓	✓	✓
Slovenian	1	–			–	✓	✓	✓
Somali	–	2			1	✓	✓	✓
Spanish	–	7			5	✓	✓	✓
Swahili	–	2			1	✓	✓	✓
Tamil	–	4			2	✓	✓	✓
Telugu <sup>7</sup>	–	–			–	–	–	–
Thai	–	2			1	✓	✓	✓
Tibetan	–	–			–	✓	✓	–
Tigrinya	2	–			1	✓	✓	✓
Turkish	–	4			2	✓	✓	✓
Ukrainian	–	1			–	✓	✓	✓
Urdu	–	2			1	✓	✓	✓
Vietnamese	14	–			7	✓	✓	✓
BBC World Service LOTE	7	–			–			
<b>Total LOTE</b>	<b>113 (94%)</b>	<b>119 (100%)</b>	<b>–</b>	<b>119 (100%)</b>	<b>118 (99%)</b>	<b>–</b>	<b>–</b>	<b>–</b>
NITV Radio English	3	–	–	–	1	✓	✓	✓
BBC World Service English	–	–	119	–	–			
<b>No dialogue</b>	<b>3 (3%)</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>–</b>			
<b>Total</b>	<b>119 (100%)</b>	<b>119 (100%)</b>	<b>119 (100%)</b>	<b>119 (100%)</b>	<b>119 (100%)</b>			

1. Analog – Sydney, Canberra and Wollongong, and Melbourne AM; Digital – Sydney, Melbourne, Brisbane, Perth, Adelaide, Canberra, Darwin and Hobart.
2. Analog – Sydney, Melbourne and Canberra FM; Digital – Sydney, Melbourne, Brisbane, Perth, Adelaide, Canberra, Darwin and Hobart.
3. Digital only – Sydney, Melbourne, Brisbane, Perth, Adelaide, Canberra, Darwin and Hobart.
4. Analog only – AM and FM frequencies in major centres around Australia (see Appendix 13).
5. [sbs.com.au/radio](https://sbs.com.au/radio).
6. SBS Radio app.
7. Program in recess.
8. SBS Arabic24 – including 14 hours simulcast on SBS Radio 2.
9. Podcast in recess from February 14, 2020.

# Appendix 7

## SBS Radio Schedules

### SBS Radio 1<sup>1</sup>

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
<b>6am</b>	BBC World Service	BBC World Service	BBC World Service	BBC World Service	BBC World Service	BBC World Service	BBC World Service
<b>7am</b>	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin
<b>8am</b>	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin
<b>9am</b>	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese
<b>10am</b>	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese
<b>11am</b>	Croatian	Croatian	Dinka	Croatian	Croatian	Dinka	Hebrew
<b>12pm</b>	Macedonian	Macedonian	Macedonian	Macedonian	Macedonian	Slovenian	Hebrew/Yiddish
<b>1pm</b>	NITV Radio	French	NITV Radio	French	NITV Radio	French	French
<b>2pm</b>	Polish	Romanian	Polish	Estonian	Polish	Hungarian	Polish
<b>3pm</b>	Serbian	Serbian	Khmer	Serbian	Khmer	Serbian	Bosnian
<b>4pm</b>	Greek	Greek	Greek	Greek	Greek	Greek	Greek
<b>5pm</b>	Greek	Greek	Greek	Greek	Greek	Greek	Greek
<b>6pm</b>	Tigrinya	Armenian	Finnish	Tigrinya	Bulgarian	Albanian	SBS Chill
<b>7pm</b>	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese
<b>8pm</b>	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese
<b>9pm</b>	Korean	Korean	Korean	Korean	Korean	SBS Chill	SBS Chill
<b>10pm</b>	Amharic	Japanese	Samoan	Japanese	Amharic	Japanese	Samoan
<b>11pm</b>	Overnight Programming <sup>2</sup>						

#### Notes:

1. Sydney, Canberra and Wollongong, and Melbourne AM; digital radio; online – [sbs.com.au/radio](https://sbs.com.au/radio); digital TV; and SBS Radio app.
2. Overnight programming: BBC World Service (in a variety of languages).

## SBS Radio 2<sup>1</sup>

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
<b>6am</b>	SBS Arabic24	SBS Arabic24	SBS Arabic24	SBS Arabic24	SBS Arabic24	BBC Arabic	BBC Arabic
<b>7am</b>	SBS Arabic24	SBS Arabic24	SBS Arabic24	SBS Arabic24	SBS Arabic24	BBC Arabic	BBC Arabic
<b>8am</b>	Italian	Italian	Italian	Italian	Italian	Italian	Italian
<b>9am</b>	Italian	Italian	Italian	Italian	Italian	Italian	Italian
<b>10am</b>	Filipino	Filipino	Filipino	Filipino	Filipino	Filipino	Filipino
<b>11am</b>	Sinhalese	Sinhalese	Dutch	Sinhalese	Sinhalese	Dutch	Hmong
<b>12pm</b>	Russian	Maltese	Portuguese	Russian	Maltese	Russian	Portuguese
<b>1pm</b>	Spanish	Spanish	Spanish	Spanish	Spanish	Spanish	Spanish
<b>2pm</b>	Turkish	Pashto	Turkish	Turkish	Turkish	Pashto	Kurdish
<b>3pm</b>	Indonesian	Persian	Indonesian	Ukrainian	Indonesian	Persian	Indonesian
<b>4pm</b>	Lao	Dari	Gujarati	Nepali	Gujarati	Dari	Nepali
<b>5pm</b>	Hindi	Hindi	Hindi	Hindi	Hindi	Hindi	Hindi
<b>6pm</b>	Bangla	Swahili	Urdu	Hmong	Kurdish	Bangla	Urdu
<b>7pm</b>	German	German	German	German	German	Czech	Slovak
<b>8pm</b>	Tamil	Assyrian	Tamil	Malayalam	Tamil	Assyrian	Tamil
<b>9pm</b>	Punjabi	Punjabi	Punjabi	Punjabi	Punjabi	Lao	Malayalam
<b>10pm</b>	Thai	Burmese	Somali	Thai	Somali	Burmese	Swahili
<b>11pm</b>	Overnight Programming <sup>2</sup>						

### Notes:

1. Sydney, Canberra and Melbourne FM; digital radio; online – [sbs.com.au/radio](https://sbs.com.au/radio); digital TV; and SBS Radio app.
2. Overnight programming: BBC World Service (in a variety of languages).

# Appendix 7

## SBS Radio Schedules (continued)

### National Radio Network<sup>1</sup>

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
<b>6am</b>	SBS Arabic24	SBS Arabic24	SBS Arabic24	SBS Arabic24	SBS Arabic24	BBC Arabic	BBC Arabic
<b>7am</b>	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin	Mandarin
<b>8am</b>	Italian	Italian	Italian	Italian	Italian	Italian	Italian
<b>9am</b>	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese	Cantonese
<b>10am</b>	Filipino	Filipino	Filipino	Filipino	Filipino	Filipino	Hmong
<b>11am</b>	Croatian	Sinhalese	Dutch	Croatian	Sinhalese	Dinka	Hebrew
<b>12pm</b>	Macedonian	Maltese	Portuguese	Macedonian	NITV Radio	Russian	Hebrew/Yiddish
<b>1pm</b>	Spanish	Spanish	Spanish	Spanish	Spanish	French	French
<b>2pm</b>	Polish	Pashto	Polish	Turkish	Turkish	Hungarian	Kurdish
<b>3pm</b>	Indonesian	Serbian	Khmer	Serbian	Indonesian	Persian	Bosnian
<b>4pm</b>	Greek	Greek	Greek	Greek	Greek	Greek	Greek
<b>5pm</b>	Hindi	Hindi	Hindi	Hindi	Hindi	Hindi	Nepali
<b>6pm</b>	Bangla	Dari	Finnish	Tigrinya	Gujarati	Albanian	Urdu
<b>7pm</b>	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese	Vietnamese
<b>8pm</b>	German	German	Tamil	German	German	Assyrian	Tamil
<b>9pm</b>	Korean	Punjabi	Korean	Punjabi	Korean	Lao	Malayalam
<b>10pm</b>	Amharic	Japanese	Samoan	Thai	Somali	Burmese	Swahili
<b>11pm</b>	Overnight Programming <sup>2</sup>						

#### Notes:

1. An amalgamation of SBS Radio 1 and SBS Radio 2 programming; available on AM and FM frequencies in major centres around Australia (see Appendix 13).
2. Overnight programming: BBC World Service (in a variety of languages).

### SBS Radio 3<sup>1</sup>

SBS Radio 3 features BBC World Service English programming.

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
<b>24/7</b>	BBC World Service English	BBC World Service English	BBC World Service English	BBC World Service English	BBC World Service English	BBC World Service English	BBC World Service English

#### Note:

1. Digital radio; digital TV; and SBS Radio app.

## SBS Arabic24<sup>1</sup>

	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
6am <sup>2</sup>	SBS Sabah Alkher (Good Morning) Australia						
9am <sup>2</sup>	SBS Bayt Al Mazzika (House of Music)						
12am <sup>2</sup>	BBC Arabic (variety of programs)					BBC Arabic (variety of programs)	BBC Arabic (variety of programs)
3pm <sup>2</sup>	BBC Arabic (variety of programs)					BBC Arabic (variety of programs)	BBC Arabic (variety of programs)
6pm <sup>2</sup>	MCD Sante Durable						
7pm-6am	BBC Arabic (variety of programs)						

### Notes:

1. Digital radio; digital TV; and SBS Radio app.
2. SBS Arabic 24 News Updates every hour between 6am-6pm weekdays.

## SBS Digital Radio Channels

SBS Radio 1
SBS Radio 2
SBS Radio 3
SBS Arabic24
SBS Chill
SBS PopAsia
SBS PopDesi

# Appendix 8

## WorldWatch: Languages broadcast and source broadcasters

### Languages Broadcast

#### SBS

Language	Country	Bulletins per week	Total pw <sup>1</sup>	Yearly	% LOTE	% Total	Available Online On Demand
Arabic	France	7	3:30	182:00	10%	6%	yes
Arabic	UAE	0	0:00	0:00	0%	0%	yes
Filipino	Philippines	7	3:30	182:00	10%	6%	yes
French	France	7	5:50	303:20	17%	9%	yes
German	Germany	7	3:30	182:00	10%	6%	yes
Greek	Greece	7	7:00	364:00	20%	11%	yes
Greek	Cyprus	0	0:00	0:00	0%	0%	yes
Italian	Italy	7	4:40	242:40	13%	7%	yes
Spanish (Spain)	Spain	7	3:30	182:00	10%	6%	yes
Turkish	Turkey	7	3:30	182:00	10%	6%	yes
<b>Total LOTE</b>			<b>35:00</b>	<b>1820:00</b>	<b>100%</b>	<b>56%</b>	
English (CCTV News)	Beijing	7	1:45	91:00	N/A	3%	no
English (NHK World)	Tokyo	7	1:45	91:00	N/A	3%	no
English (France 24)	France	7	3:30	182:00	N/A	6%	yes
English (DW)	Germany	7	3:30	182:00	N/A	6%	yes
English (Al Jazeera)	Qatar	6	3:00	156:00	N/A	5%	no
English (BBC at 6)	UK	5	2:30	130:00	N/A	4%	yes
English (This Week)	USA	1	1:00	52:00	N/A	2%	yes
English (PBS NewsHour)	USA	5	5:00	260:00	N/A	8%	yes
English (ABC World News Tonight)	USA	7	3:30	182:00		6%	yes
English (Al Jazeera NewsHour)	Qatar	2	2:00	104:00	N/A	3%	no
<b>Total English</b>			<b>27:30</b>	<b>1430:00</b>		<b>44%</b>	
<b>Total</b>			<b>62:30</b>	<b>3250:00</b>		<b>100%</b>	

1. Total scheduled hours. Hours may vary due to special event coverage or non-delivery of bulletin.

## SBS VICELAND

Language	Country	Bulletins per week	Total pw <sup>1</sup>	Yearly	% LOTE	% Total	Available Online On Demand
Armenian	Armenia	1	0:30	26:00	0.8%	1%	yes
Bangla	Bangladesh	7	3:30	182:00	5.6%	4%	yes
Bosnian	Bosnia Herzegovina	1	0:30	26:00	0.8%	1%	yes
Cantonese	Hong Kong	7	2:20	121:20	3.8%	3%	yes
Croatian	Croatia	7	3:30	182:00	5.6%	4%	yes
Dutch	Netherlands	6	3:00	156:00	4.8%	4%	yes
Korean	Korea	7	3:30	182:00	5.6%	4%	yes
Hindi	India	7	2:55	151:40	4.7%	4%	yes
Hungarian	Hungary	1	0:30	26:00	0.8%	1%	yes
Indonesian	Indonesia	7	4:40	242:40	7.5%	6%	yes
Japanese	Japan	6	3:30	182:00	5.6%	4%	yes
Macedonian	Macedonia	7	3:30	182:00	5.6%	4%	yes
Maltese	Malta	2	1:00	52:00	1.6%	1%	yes
Mandarin	China	7	3:30	182:00	5.6%	4%	yes
Nepali	Nepal	1	0:30	26:00	0.8%	1%	yes
Polish	Poland	7	3:30	182:00	5.6%	4%	yes
Portuguese	Portugal	1	0:50	43:20	1.3%	1%	yes
Punjabi	India	7	3:30	182:00	5.6%	4%	yes
Romanian	Romania	1	0:30	26:00	0.8%	1%	yes
Russian	Russia	7	3:30	182:00	5.6%	4%	yes
Serbian	Serbia	7	3:30	182:00	5.6%	4%	yes
Sinhalese	Sri Lanka	7	3:30	182:00	5.6%	4%	yes
Somali	Somalia	1	0:30	26:00	0.8%	1%	yes
Spanish (Chile)	Chile	1	0:30	26:00	0.8%	1%	yes
Tamil	India	1	0:30	26:00	0.8%	1%	yes
Thai	Thailand	7	3:30	182:00	5.6%	4%	yes
Ukrainian	Ukraine	2	1:00	46:00	1.4%	1%	yes
Urdu	Pakistan	1	0:30	26:00	0.8%	1%	yes
<b>Total LOTE</b>			<b>62:15</b>	<b>3231:00</b>	<b>100.0%</b>	<b>76%</b>	

1. Total scheduled hours. Hours may vary due to special event coverage or non-delivery of bulletin.

# Appendix 8

## WorldWatch: Languages broadcast and source broadcasters (continued)

### SBS VICELAND (continued)

Language	Country	Bulletins per week	Total pw <sup>1</sup>	Yearly	% LOTE	% Total	Available Online On Demand
English (CCTV NEWS)	China	1	1:00	52:00	N/A	1%	no
English (DW)	Germany	1	1:00	52:00	N/A	1%	no
English (France 24)	France	3	3:00	156:00	N/A	4%	no
English (NHK World)	France	1	1:00	52:00	N/A	1%	no
English (RT)	Russia	1	1:00	52:00	N/A	1%	no
English (France 24)	Africa	1	0:30	26:00	N/A	1%	yes
English (PBS NewsHour®)	USA	5	5:00	260:00	N/A	6%	yes
English (World News Tonight)	USA	7	3:30	182:00	N/A	4%	yes
English (ABC This Week)	USA	1	1:00	52:00	N/A	1%	yes
English (Vice News)	USA	5	2:30	130:00	N/A	3%	yes
<b>Total English</b>			<b>19:30</b>	<b>1014:00</b>	<b>N/A</b>	<b>24%</b>	
<b>Total</b>			<b>81:45</b>	<b>4245:00</b>		<b>100%</b>	

1. Total scheduled hours. Hours may vary due to special event coverage or non-delivery of bulletin.

### Sources

Country	Language	Origin	Broadcaster		Signal
Africa	English	Paris	F24	France Médias Monde	Satellite/Fibre
Armenia	Armenian	Yerevan	H1	Public Television Company of Armenia	Satellite/Fibre
Bangladesh	Bangla	Dhaka	Channel-i	Impress Telefilm Ltd	Satellite/Fibre
Bosnia Herzegovina	Bosnian	Sarajevo	BHT1	Radio-Televizija Bosne i Hercegovine	Live Streaming
Chile	Spanish	Santiago	TVN	Televisión Nacional de Chile	FTP
China	Mandarin	Beijing	CCTV 4	China Central Television	Satellite/Fibre
China	English	Beijing	CGTN	China Global Television Network	Satellite
Croatia	Croatian	Zagreb	HRT	Hrvatska radiotelevizija	Satellite
Cyprus	Greek	Nicosia	CyBC	TV Plus & Cyprus Broadcasting Corporation	Satellite/Fibre
France	French	Paris	FT2	France Télévisions SA	Satellite/Fibre
France	English	Paris	F24	France Médias Monde	Satellite
Germany	German	Berlin	DW	Deutsche Welle	Satellite
Germany	English	Berlin	DW	Deutsche Welle	Satellite
Greece	Greek	Athens	ERT	New Hellenic Broadcasting Corporation	Satellite/Fibre
Hong Kong	Cantonese	Kowloon	TVB	Television Broadcasts Limited	Satellite
Hungary	Hungarian	Budapest	DTV	Duna Televízió	Satellite

Country	Language	Origin	Broadcaster		Signal
India	Hindi	New Delhi	<b>NDTV</b>	New Delhi Television Limited	Satellite/Fibre
India	Tamil	Chennai	<b>Polimer TV</b>	New Generation Media Corp Private Ltd (PT)	Satellite/Fibre
India	Punjabi	New Delhi	<b>PTC News</b>	G-Next Media Pvt Ltd	Satellite/Fibre
Indonesia	Indonesian	Jakarta	<b>TVRI</b>	Televisi Republik Indonesia	Satellite
Italy	Italian	Rome	<b>RAI</b>	RAI International / Raitalia	Satellite/Fibre
Japan	Japanese	Tokyo	<b>NHK</b>	Nippon Hōsō Kyōkai	Satellite
Japan	English	Tokyo	<b>NHK World</b>	Nippon Hōsō Kyōkai	Satellite
Korea	Korean	Seoul	<b>YTN</b>	Yonhap Television News	Satellite
Macedonia	Macedonian	Skopje	<b>MRT</b>	Makedonska radio-televizija	FTP
Malta	Maltese	G'mangia	<b>PBS</b>	Public Broacasting Service of Malta	FTP
Middle East	Arabic	Paris	<b>F24</b>	France Médias Monde	Satellite/Fibre
Middle East	Arabic	Dubai	<b>DTV</b>	Dubai TV part of Dubai Media Incorporated	Satellite/Fibre
Nepal	Nepali	Kathmandu	<b>NTV</b>	Nepal Television	Satellite/Fibre
Netherlands	Dutch	Hilversum	<b>NOS</b>	Nederlandse Omroep Stichting	Satellite
Pakistan	Urdu	Islamabad	<b>PTV</b>	Pakistan Television Corporation	Satellite
Philippines	Filipino	Manila	<b>ABS-CBN</b>	Alto Broadcasting System – Chronicle Broadcasting Network	Satellite
Poland	Polish	Warsaw	<b>Polsat</b>	Telewizja Polsat S.A.	Satellite/Fibre
Portugal	Portuguese	Lisbon	<b>RTP</b>	Rádio e Televisão de Portugal, S.A.	Satellite
Qatar	English	Doha	<b>ALJ</b>	Al Jazeera Satellite Network	Satellite
Romania	Romanian	Bucharest	<b>TVRI</b>	Romanian Television	Satellite
Russia	Russian	Moscow	<b>NTV</b>	Телекомпания НТВ	Satellite/Fibre
Russia	English	Moscow	<b>RT</b>	Russia Today	Satellite
Serbia	Serbian	Belgrade	<b>RTS</b>	Radio-televizija Srbije	Satellite
Somalia	Somali	Mogadishu/ London	<b>Universal TV</b>	Universal Television Network	Satellite/Fibre
Spain	Spanish	Madrid	<b>RTVE</b>	Radiotelevisión Española	Satellite
Sri Lanka	Sinhalese	Colombo	<b>SLRC</b>	Sri Lanka Rupavahini Corporation	Live Streaming
Thailand	Thai	Bangkok	<b>Thai PBS</b>	Thai Public Broadcasting Service	Satellite/Fibre
Turkey	Turkish	Ankara	<b>TRT</b>	Türkiye Radyo Televizyon Kurumu	Satellite/Fibre
UAE	Arabic	Dubai	<b>DTV</b>	Dubai Television	Satellite/Fibre
UK	English	London	<b>BBC</b>	British Broadcasting Corporation	Satellite/Fibre
Ukraine	Ukrainian	Kyiv	<b>NTCU</b>	National Television Company of Ukraine	Satellite/Fibre
USA	English	Washington DC	<b>PBS</b>	Public Broadcasting Service	Satellite/Fibre
USA	English	New York City	<b>ABC</b>	American Broadcasting Company	Satellite/Fibre
USA	English	Brooklyn NY	<b>Vice News</b>	Vice Media LLC	Fibre

# Appendix 9

## SBS Television: Language and dialects subtitled

### SBS

Albanian  
Arabic  
Bengali  
Cantonese  
Chinese  
Danish  
Dutch  
Finnish  
Flemish  
French  
German  
Greek  
Hebrew  
Hindi  
Icelandic  
Indonesian  
Italian  
Japanese  
Khmer  
Korean  
Latin  
Macedonian  
Mandarin  
Mongolian  
Nepali  
Norwegian  
Portuguese  
Russian  
Slovak  
Spanish  
Swedish  
Thai  
Ukrainian  
Yolngu Matha

### SBS VICELAND

Cantonese  
Chinese  
Danish  
Dutch  
Finnish  
French  
French Canadian  
German  
Greek  
Hebrew  
Hindi  
Italian  
Japanese  
Korean  
Lao  
Latin  
Mandarin  
Norwegian  
Polish  
Portuguese  
Russian  
Spanish  
Swedish  
Tagalog  
Thai

### NITV

Alyawarr  
Arabic  
Arrernte  
Bardi  
Burarra  
Cree  
Dari  
Djambarrpuyngu  
Eastern Arrernte  
Farsi  
Finnish  
French  
French Canadian  
Gaelic  
Gunwinggu  
Hawaiian  
Inuktitut (Eastern Canadian)  
Italian  
Kala Lagaw Ya  
Kalaallisut  
Korean  
Kriol  
Kukatja  
Navaho  
Ngandi  
Ngunawal  
Palawa Kani  
Pitjantjatjara  
Portuguese  
Ritarungo  
Samoan  
Tongan  
Walmajarri  
Western Arrarnta  
Yan-Nhangu  
Yawuru  
Yindjibarndi  
Zulu

### SBS

#### World Movies

Arabic  
Burmese  
Cantonese  
Danish  
Dzongkha  
Farsi  
Finnish  
Flemish  
French  
German  
Hindi  
Icelandic  
Italian  
Japanese  
Korean  
Mandarin  
Norwegian  
Polish  
Portuguese  
Romanian  
Spanish  
Swahili  
Swedish  
Swiss German

### SBS

#### On Demand

Arabic  
Bulgarian  
Danish  
Dari  
Dutch  
Farsi  
Finnish  
French  
French Canadian  
German  
Hebrew  
Hindi  
Icelandic  
Italian  
Japanese  
Korean  
Mandarin  
Marathi  
Nahuatl  
Norwegian  
Polish  
Portuguese  
Portuguese  
Romanian  
Russian  
Serbian  
Slovene  
Spanish  
Swedish  
Turkish

# Appendix 10

## SBS Television: Audience share, reach and demographics

### SBS Network (SBS, SBS VICELAND, SBS Food, SBS World Movies and NITV) People 16+, Metro FTA Share

Financial Year	Share	Major Events
2015-16	7.2%	Food Network measurement started 29 Nov 2015
2016-17	7.5%	SBS 2 became SBS VICELAND 15 Nov 2016 / Filthy Rich and Homeless / First Contact S2
2017-18	8.1%	World Cup 2018 / The Handmaid's Tale / The Ghan
2018-19	8.2%	Women's World Cup 2019 / The Handmaid's Tale / Slow Summer / Australia In Colour / SBS Food Network became SBS Food
2019-20	9.0%	SBS World Movies launched free to air 1 Jul 2019 / The Hunting / Struggle Street S3 / Filthy Rich and Homeless S3

**Source:** OzTAM 5 City Metro FTA Database; SBS Network 01/07/2015-30/06/2020; Sun-Sat 1800-2400; Metro FTA Share; Consolidated 28 27/12/2015-30/06/2020; People 16+.

### SBS Network (SBS, SBS VICELAND, SBS Food, SBS World Movies and NITV) Total Individuals, Metro FTA Share

Financial Year	Share	Major Events
2015-16	6.8%	Food Network measurement started 29 Nov 2015
2016-17	7.1%	SBS 2 became SBS VICELAND 15 Nov 2016 / Filthy Rich and Homeless / First Contact S2
2017-18	7.7%	World Cup 2018 / The Handmaid's Tale / The Ghan
2018-19	7.8%	Women's World Cup 2019 / The Handmaid's Tale / Slow Summer / Australia In Colour / SBS Food Network became SBS Food
2019-20	8.7%	SBS World Movies launched free to air 1 Jul 2019 / The Hunting / Struggle Street S3 / Filthy Rich and Homeless S3

**Source:** OzTAM 5 City Metro FTA Database; SBS Network 01/07/2015-30/06/2020; Sun-Sat 1800-2400; Metro FTA Share; Consolidated 28 27/12/2015-30/06/2020; Total Individuals.

### SBS Network (SBS, SBS VICELAND, SBS Food, SBS World Movies and NITV), Total Individuals, Metro and Regional Average Weekly Cumulative Reach

Financial Year	5 City Metro	Aggregated Regional
	000s	000s
2015-16	5,646	2,368
2016-17	5,118	2,120
2017-18	5,596	2,327
2018-19	5,243	2,191
2019-20	5,180	2,178

**Source:** OzTAM 5 City Metro + RegTAM Regional Aggregated Markets (inc WA); SBS Network 01/07/2015-30/06/2020; Sun-Sat 0200-0200, Average Weekly Cumulative Reach (5 mins Consecutive); Consolidated 28 27/12/2015-30/06/2020; Total Individuals.

# Appendix 10

## SBS Television: Audience share, reach and demographics (continued)

### SBS Network (SBS, SBS VICELAND, SBS Food, SBS World Movies and NITV) Total Individuals, Average Weekly Cumulative Reach By Market

	2015-16	2016-17	2017-18	2018-19	2019-20
	000s	000s	000s	000s	000s
<b>5 City Metro</b>					
Sydney	1,565	1,430	1,620	1,514	1,480
Melbourne	1,781	1,646	1,739	1,620	1,617
Brisbane	1,008	929	973	909	905
Adelaide	561	498	563	535	521
Perth	733	615	701	665	657
<b>5 City Metro Total</b>	<b>5,646</b>	<b>5,118</b>	<b>5,596</b>	<b>5,243</b>	<b>5,180</b>
<b>Aggregated Regional Areas</b>					
Queensland	482	445	476	446	449
Northern NSW	535	475	517	464	458
Southern NSW	528	471	538	526	499
Victoria	439	388	432	409	400
Western Australia	192	176	179	170	185
Tasmania	192	164	186	176	187
<b>Aggregated Regional Total</b>	<b>2,368</b>	<b>2,120</b>	<b>2,327</b>	<b>2,191</b>	<b>2,178</b>

**Source:** OzTAM 5 City Metro and RegTAM Aggregated Regional Markets (inc WA); SBS Network (SBS + SBS VICELAND + SBS Food + NITV + SBS World Movies); 01-Jul-2015 to 30-Jun-2020; Total Individuals (including guests); Average Weekly Cumulative Reach (5 mins Consecutive); Sun-Sat 0200-0200; Consolidated (Live + As Live + Time Shifted).

**SBS Network (SBS, SBS VICELAND, SBS Food, SBS World Movies and NITV)**  
**Average Weekly Cumulative Reach By Demographic**

	2015-16	2016-17	2017-18	2018-19	2019-20
	000s	000s	000s	000s	000s
<b>5 City Metro</b>					
Total Individuals	5,646	5,118	5,596	5,243	5,180
People 0-17	538	463	515	446	423
Men 18-39	652	517	590	517	461
Men 40-54	761	626	699	664	639
Men 55+	1,149	1,120	1,205	1,187	1,223
Men 18+	2,562	2,265	2,494	2,368	2,323
Women 18-39	680	610	631	548	511
Women 40-54	688	604	675	618	595
Women 55+	1,179	1,176	1,281	1,264	1,327
Women 18+	2,547	2,390	2,587	2,430	2,433
<b>Aggregated Regional</b>					
Total Individuals	2,368	2,120	2,327	2,191	2,178
People 0-17	233	194	219	186	167
Men 18-39	206	160	178	151	136
Men 40-54	317	254	288	269	262
Men 55+	553	520	582	579	607
Men 18+	1,076	935	1,048	999	1,004
Women 18-39	232	217	213	179	169
Women 40-54	281	229	271	246	231
Women 55+	546	546	576	580	607
Women 18+	1,059	992	1,060	1,006	1,007

**Source:** OzTAM 5 City Metro and RegTAM Aggregated Regional Markets (inc WA); SBS Network (SBS + SBS VICELAND + SBS Food + NITV + SBS World Movies); 01-Jul-2015 to 30-Jun-2020; Total Individuals + Various Demographics (including guests); Average Weekly Cumulative Reach (5 mins Consecutive); Sun-Sat 0200-0200; Consolidated (Live + As Live + Time Shifted).

# Appendix 11

## SBS Digital Television: Areas served<sup>1</sup>

Area Served	Frequency (MHz)
<b>Australian Capital Territory</b>	
Canberra	184.5
Conder*	578.5
Tuggeranong	648.5
Weston Creek/ Woden	648.5
<b>New South Wales</b>	
Adelong	571.5
Albury North	536.5
Anna Bay*	683.5
Armidale	571.5
Armidale North*	226.5
Ashford	613.5
Balranald	634.5
Batemans Bay/ Moruya	613.5
Bathurst	191.5
Batlow	613.5
Bega	557.5
Belmont North*	550.5
Bermagui*	613.5
Boambee/Sawtell*	683.5
Bombala	655.5
Bonalbo	613.5
Bouddi	613.5
Bourke Town	655.5
Bowning+	613.5
Bowral/Mittagong	676.5
Braidwood	655.5
Brewarrina	648.5
Broken Hill	226.5
Bulahdelah*	676.5
Bungendore*	655.5
Byron Bay*	620.5
Captains Flat	613.5
Central Tablelands	606.5
Central Western Slopes	184.5
Cobar	219.625
Coffs Harbour	620.5

Area Served	Frequency (MHz)
Coffs Harbour North*	529.5
Condobolin	613.5
Coolah	655.5
Cooma Town	613.5
Cooma/Monaro	529.5
Cootamundra*	613.5
Cowra	648.5
Crookwell*	550.5
Dalmeny*	655.5
Deniliquin	613.5
Dubbo	648.5
Dungog	627.5
Eastgrove*	529.5
Eden	655.5
Elizabeth Beach*	683.5
Eugowra*	648.5
Forster*	613.5
Glen Innes	613.5
Gloucester	550.5
Gosford	613.5
Goulburn	613.5
Grafton/Kempsey	606.5
Grenfell*	529.5
Gundagai*	613.5
Gunning*	613.5
Harden*	613.5
Hay	613.5
Hillston*	613.5
Holbrook (Motor Village)+	529.5
Illawarra	606.5
Inverell	613.5
Jerilderie	613.5
Jindabyne	613.5
June*	571.5
Kandos	683.5
Khancoban	683.5
Kings Cross	557.5
Kotara	599.5

Area Served	Frequency (MHz)
Kyogle	648.5
Laurieton	613.5
Lightning Ridge	690.5
Lithgow	529.5
Lithgow East	655.5
Maclean/Ashby*	655.5
Manly/Mosman	557.5
Manning River	177.5
Medowie*	627.5
Merewether	599.5
Merimbula*	606.5
Merriwa	613.5
Mount Kembla*	683.5
Mudgee	613.5
Mudgee Town*	690.5
Murrumbidgee Irrigation Area	564.5
Murrurundi	571.5
Narooma	655.5
Narrandera*	571.5
Newcastle	599.5
Nowra North	655.5
Nyngan	613.5
Oberon*	648.5
Ocean Shores	655.5
Parkes (Spicer Park CP)+	690.5
Peak Hill*	690.5
Picton**	557.5
Port Stephens	550.5
Portland/ Wallerawang	613.5
Richmond/Tweed	564.5
Smiths Lake*	613.5
Stanwell Park	676.5
Stroud*	627.5
SW Slopes/E Riverina	669.5
Sydney	184.5
Sydney North West**	557.5
Sydney South West**	613.5

Area Served	Frequency (MHz)
Talbingo	613.5
Tamworth	613.5
Taralga+	550.5
Tenterfield	655.5
Thredbo	543.5
Tumbarumba	613.5
Tumbarumba Town+	529.5
Tumut	613.5
Ulladulla	550.5
Upper Hunter	655.5
Upper Namoi	529.5
Uralla*	655.5
Vacy	543.5
Wagga Wagga	613.5
Walcha	613.5
Walgett	627.5
Walwa/Jingellic	683.5
Warialda*	683.5
Warners Bay*	550.5
Wellington*	690.5
West Wyalong*	613.5
Wilcannia	571.5
Wollongong	641.5
Woolgoolga*	690.5
Woronora**	613.5
Wyong	613.5
Yass+	550.5
Young	613.5
<b>Queensland</b>	
Agnes Water*	683.5
Airlie Beach	571.5
Alpha+	655.5
Anakie+	613.5
Aramac+	662.5
Atherton	655.5
Augathella+	655.5
Ayr	613.5
Babinda	662.5

Area Served	Frequency (MHz)
Bancroft+	564.5
Barcaldine	641.5
Bedourie+	655.5
Bell	648.5
Birdsville+	655.5
Blackall	571.5
Blackwater	655.5
Boonah	613.5
Bowen Town	571.5
Boyne Island	613.5
Brisbane	184.5
Brisbane North West**	648.5
Brisbane South East**	564.5
Burketown+	655.5
Burnett Heads (Holiday Park)+	564.5
Cairns	184.5
Cairns East	648.5
Cairns North	571.5
Canungra**	564.5
Capella	529.5
Cardwell	662.5
Carmila+	655.5
Charleville	226.5
Charters Towers	613.5
Clairview+	613.5
Clermont	571.5
Cloncurry	571.5
Collinsville	571.5
Cooktown	571.5
Cooloola Cove*	571.5
Coolum Beach (Coolum Beach HP)+	184.5
Cow Bay+	655.5
Crows Nest*	683.5
Cunnamulla	571.5
Currumbin	676.5
Daintree Village+	613.5
Darling Downs	564.5

Area Served	Frequency (MHz)
Dimbulah	613.5
Dysart	613.5
Eidsvold+	655.5
Elliott Heads (Holiday Park)+	564.5
Emerald	226.5
Emu Park (Bell Caravan Park)+	655.5
Eromanga+	655.5
Esk	571.5
Eulo+	655.5
Flametree/ Jubilee Pocket*	571.5
Gladstone East	543.5
Gladstone West	655.5
Glenden+	641.5
Gold Coast	613.5
Gold Coast Southern Hinterland	676.5
Goldsborough Valley*	578.5
Goondiwindi	613.5
Gordonvale	662.5
Gympie	613.5
Gympie Town	683.5
Herberton	571.5
Hervey Bay	648.5
Hughenden	571.5
Isisford+	662.5
Jericho+	662.5
Karumba+	655.5
Kooralbyn**	564.5
Longreach	219.5
Mackay	536.5
Mareeba	613.5
Maroochydore (Holiday Park)+	184.5
Maroon+	655.5
Miara (Miara HP)+	564.5
Middlemount	571.5
Miles	613.5

# Appendix 11

## SBS Digital Television: Areas served<sup>1</sup> (continued)

Area Served	Frequency (MHz)	Area Served	Frequency (MHz)	Area Served	Frequency (MHz)
Mission Beach	662.5	Sapphire/Rubyvale+	655.5	Cape Jervis**	620.5
Mitchell	592.5	Sarina Beaches*	648.5	Caralue Bluff	655.5
Monto	648.5	Shute Harbour	655.5	Carrickalinga**	683.5
Moonford+	655.5	Southern Downs	606.5	Ceduna/Smoky Bay	613.5
Moore Park (Moore Park HP)+	564.5	Speewah+	655.5	Clare	655.5
Moranbah	683.625	Springsure	613.5	Coffin Bay	648.5
Moranbah Town	571.5	St George	212.5	Cooper Pedy	571.5
Morven+	662.5	St Lawrence+	613.5	Cowell	606.5
Mossman	529.5	Stuart	690.5	Craigmore/Hillbank	571.625
Mount Alford**	683.5	Sunshine Coast North	683.5	Eudunda**	571.5
Mount Isa	205.5	Sunshine Coast South	578.5	Gumeracha**	683.5
Mount Morgan*	683.5	Tambo+	571.5	Keith	578.5
Moura*	655.5	Tara	613.5	Kingston SE/Robe	578.5
Mudjimba (Mudjimba Beach HP)+	578.5	Texas	648.5	Lameroo	620.5
Mundubbera*	648.5	Thursday Island	571.5	Lyndoch**	571.5
Murgon	648.5	Tieri	606.5	Maitland**	683.5
Murwillumbah	564.5	Tin Can Bay*	571.5	Mannum**	620.5
Muttaborra+	655.5	Toowoomba	655.5	Morgan*	620.5
Nambour	613.5	Toowoomba East*	613.5	Myponga**	620.5
Nanango*	683.5	Toowoomba South*	613.5	Naracoorte	620.5
Nebo	606.5	Townsville	592.5	Normanville**	606.5
Noosa/Tewantin	613.5	Townsville North	690.5	Orroroo*	662.5
Noosaville (Noosa River HP)+	578.5	Tully	648.5	Pinnaroo	578.5
Normanton+	662.5	Warwick	648.5	Port Lincoln	683.5
Peregian Beach*	564.5	Weipa	571.5	Quorn	655.5
Point Arkwright*	564.5	Wide Bay	177.5	Renmark/Loxton	529.5
Port Douglas	655.5	Willows+	655.5	Roxby Downs	571.5
Proserpine	613.5	Winton	571.5	South East	529.5
Quilpie+	655.5	Wonga Beach*	571.5	Spencer Gulf North	620.5
Rainbow Beach*	571.5	Wyandra+	655.5	Strathalbyn**	620.5
Rathdowney**	564.5	Yarraman*	606.5	Streaky Bay (Islands CP)+	620.5
Ravenshoe	613.5	Yeppoon	613.5	Swan Reach**	571.5
Redlynch	669.5	Yowah+	662.5	Tumby Bay	529.5
Richmond+	655.5	<b>South Australia</b>		Victor Harbor	571.5
Rockhampton	592.5	Adelaide	184.5	Waikerie	655.5
Rockhampton East	613.5	Adelaide Foothills	571.5	Woomera**	578.5
Roma	184.5	Angaston**	571.5	Yankalilla**	620.5
		Bordertown	620.5		
		Burra	571.5		

Area Served	Frequency (MHz)
<b>Tasmania</b>	
Acton Road	578.5
Barrington Valley	655.5
Bicheno	578.5
Binalong Bay	599.5
Burnie	655.5
Currie+	571.5
Cygnnet	620.5
Derby (Tas)	655.5
Dover	655.5
Dover South	613.5
East Devonport	606.5
Forth*	641.5
Geeveston	571.5
Hillwood	655.5
Hobart	177.5
Hobart NE Suburbs	655.5
King Island	690.5
Launceston	571.5
Lileah	219.5
Lilydale	655.5
Maydena	634.5
Meander	662.5
NE Tasmania	641.5
Neika/Leslie Vale*	683.5
New Norfolk	571.5
Orford	613.5
Penguin	606.5
Queenstown/Zeehan	655.5
Rosebery	529.5
Smithton	592.5
St Helens	529.5
St Marys	690.5
Strahan	613.5
Swansea	655.5
Taroona	627.625
Ulverstone	606.5
Waratah	606.5
Wynyard	536.5

Area Served	Frequency (MHz)
<b>Victoria</b>	
Alexandra	655.5
Alexandra Environs	627.5
Anglesea/Aireys Inlet**	529.5
Apollo Bay*	571.5
Bairnsdale	571.5
Ballarat	571.5
Ballarat East*	613.5
Bendigo	529.5
Birchip*	613.5
Bonnie Doon	536.5
Boolarra*	690.5
Bright	529.5
Broadford+	655.5
Bruthen	655.5
Cann River	655.5
Casterton	648.5
Charlton*	613.5
Churchill	690.5
Cobden	613.5
Cohuna*	613.5
Colac	676.5
Corryong	578.5
Eildon	592.5
Eildon Town	627.5
Falls Creek+	613.5
Ferntree Gully	613.5
Foster	613.5
Geelong**	683.5
Genoa	578.5
Goulburn Valley	585.5
Halls Gap	655.5
Halls Gap (Lakeside TP)+	536.5
Harrietville+	655.5
Healesville**	571.5
Hopetoun (Vic)	550.5
Horsham	613.5

Area Served	Frequency (MHz)
Howqua*	578.5
Inverloch*	683.5
Jeeralang/Yinnar South*	690.5
Kiewa	613.5
Koondrook/Barham*	655.5
Lakes Entrance	655.5
Latrobe Valley	543.5
Lorne*	571.5
Mallacoota	655.5
Mansfield	655.5
Marysville	571.5
Melbourne	184.5
Melbourne Inner Suburbs**	613.5
Mildura/Sunraysia	191.5
Monbulk**	683.5
Mt Cowley IBL*	676.5
Murray Valley	655.5
Myrtleford	655.5
Newborough*	613.5
Nhill	655.5
Orbost	627.5
Ouyen*	648.5
Portland	613.5
Robinvale*	571.5
Rosebud	613.5
Safety Beach	613.5
Selby	571.5
Seymour	613.5
South Yarra	613.5
Tanybryn IBL*	683.5
Tawonga South	529.5
Terang*	571.5
Timboon*	529.5
Trafalgar/Yarragon*	613.5
Underbool*	571.5
Upper Murray	184.5
Upwey	571.5

# Appendix 11

## SBS Digital Television: Areas served<sup>1</sup> (continued)

Area Served	Frequency (MHz)
Warburton (Vic)	571.5
Warracknabeal*	550.5
Warrnambool	662.5
Warrnambool City	529.5
Western Victoria	184.5
Wycheproof*	613.5
Wye River**	571.5
Yea	592.5
<b>Western Australia</b>	
Albany	620.625
Augusta	662.5
Bayu-Undan+	613.5
Blackstone (WA)+	655.5
Bridgetown	634.5
Broome	205.625
Bruce Rock	669.5
Bunbury	571.5
Carnamah	662.5
Carnarvon	219.625
Central Agricultural	634.5
Cervantes+	669.5
Coolgardie+	613.5
Dampier	543.5
Denham+	571.5
Derby (WA)	184.5
Dongara+	564.5
Esperance	198.5
Exmouth	198.625
Fitzroy Crossing	613.5
Geraldton	627.5
Halls Creek	205.5
Jurien Bay+	599.5
Kalbarri	212.5
Kalgoorlie	184.625
Kambalda	620.5
Karratha	641.5
Katanning	641.5
Kojonup	669.5

Area Served	Frequency (MHz)
Koorda+	655.5
Kununurra	212.625
Kununurra East	620.5
Lancelin**	613.5
Laverton+	655.5
Leonora+	620.5
Mandurah/Waroona	613.5
Manjimup	662.5
Margaret River	634.5
Meekatharra	205.5
Menzies+	620.5
Merredin	669.5
Mingenew	662.5
Moora	606.5
Morawa	564.5
Mount Magnet	205.5
Mullewa	662.5
Nannup	529.5
Narrogin	669.5
Newman	219.5
Norseman	662.5
Northam	669.5
Northampton	662.5
Onslow+	620.5
Pannawonica	212.5
Paraburdoo	226.5
Pemberton	529.5
Perth	184.5
Perth City**	683.5
Perth Coastal**	683.5
Port Hedland	177.5
Roebourne	191.5
Roleystone	613.5
Southern Agricultural	212.5
Southern Cross Town	529.5
Tom Price	219.5
Toodyay	655.5
Two Rocks**	529.5

Area Served	Frequency (MHz)
Wagin	529.5
Warburton (WA)+	655.5
Wongan Hills+	655.5
Wyndham	219.5
<b>External Territories</b>	
Christmas Island Drumsite**	184.5
Christmas Island Phosphate Hill**	578.5
Christmas Island Rocky Point**	620.5
Cocos Islands Home Island**	627.5
Cocos Islands West Island**	184.5

### Key:

- \* Regional Broadcasters Australia Holdings Pty Ltd (RBAH) owned transmission site.
- \*\* TX Australia (TXA) owned transmission site.
- + Self-help retransmission site
- \*\* Government owned retransmission site.

### Note:

1. Digital TV services as at 5 May 2020.

### Source:

This information is sourced from the ACMA database of Broadcast Transmitter Licences.

# Appendix 12

## SBS Analogue Radio: Areas served<sup>1</sup>

Area Served	Frequency**
<b>Australian Capital Territory</b>	
Canberra	1440kHz (AM)
Canberra	105.5MHz
<b>New South Wales</b>	
Bathurst City*	91.1MHz
Boggabilla*	107.9MHz
Brewarrina*	89.7MHz
Cobar*	105.3MHz
Coolamon*	103.1MHz
Cooma Town*	106.5MHz
Coonabarabran*	92.5MHz
Cootamundra*	102.9MHz
Corowa*	90.9MHz
Cowra*	95.9MHz
Culcairn*	91.1MHz
Dubbo (City)*	100.5MHz
Gilgandra*	103.7MHz
Glen Innes*	89.1MHz
Gulgong*	104.7MHz
Gundagai*	95.1MHz
Holbrook*	93.7MHz
Junee*	98.7MHz
Lightning Ridge*	94.5MHz
Lismore*	98.9MHz
Long Flat*	107.9MHz
Moama*	99.7MHz
Mudgee Town*	89.9MHz
Murrurundi*	100.1MHz
Muswellbrook*	107.7MHz
Narrandera*	93.5MHz
Newcastle	1413kHz (AM)
Nimbin*	106.3MHz
Oberon*	107.1MHz
Orange*	100.5MHz
Parkes*	101.3MHz
Peak Hill*	100.9MHz
Port Macquarie*	107.7MHz
Sydney	1107kHz (AM)
Sydney	97.7MHz

Area Served	Frequency**
Tamworth*	97.1MHz
Tumbarumba*	100.5MHz
Wagga Wagga*	103.5MHz
Wollongong (Windang Town)	1035kHz (AM)
Wollongong (Windang Peninsula)	1485kHz (AM)
Wyalong*	96.1MHz
Young*	98.7MHz
<b>Northern Territory</b>	
Darwin	100.9MHz
Nhulunbuy*	99.7MHz
<b>Queensland</b>	
Alpha*	102.3MHz
Aramac*	99.7MHz
Bedourie*	102.9MHz
Birdsville*	104.5MHz
Bollon*	96.3MHz
Boonah*	91.1MHz
Boulia*	101.3MHz
Brisbane	93.3MHz
Cairns (Mt Yarrabah)*	90.5MHz
Canungra*	104.9MHz
Carmila*	89.7MHz
Charleville*	98.5MHz
Clermont*	103.7MHz
Cloncurry*	106.1MHz
Cow Bay*	99.1MHz
Cunnamulla*	104.5MHz
Daintree*	90.5MHz
Dajarra*	96.5MHz
Dirranbandi*	95.3MHz
Eidsvold*	104.3MHz
Emerald*	93.1MHz
Eromanga*	89.3MHz
Eulo*	104.9MHz
Glenden*	94.1MHz
Hughenden*	104.3MHz

Area Served	Frequency**
Hungerford*	104.5MHz
Injune*	102.7MHz
Jericho*	101.7MHz
Kooralbyn*	104.9MHz
Longreach*	101.3MHz
Meandarra*	97.9MHz
Monto*	107.3MHz
Moonford*	90.7MHz
Moranbah Town*	92.9MHz
Mossman*	95.1MHz
Muttaborra*	100.5MHz
Nebo*	94.7MHz
Normanton*	96.9MHz
Port Douglas*	105.5MHz
Quilpie*	98.1MHz
Rathdowney*	104.1MHz
Richmond*	106.1MHz
Sapphire*	103.5MHz
Springsure*	99.3MHz
St Lawrence*	97.3MHz
Tambo*	103.5MHz
Tara*	90.3MHz
Taroom*	97.3MHz
Thallon*	92.5MHz
Thargomindah*	102.9MHz
Theodore*	102.7MHz
Willows*	99.7MHz
Wondai*	98.9MHz
Wyandra*	92.3MHz
Yowah*	102.5MHz
<b>South Australia</b>	
Adelaide	106.3MHz
Adelaide Foothills	95.1MHz
Angaston*	92.3MHz
Cooper Pedy*	93.3MHz
Roxby Downs*	92.3MHz
Woomera*	104.9MHz
Wudinna Town*	100.5MHz

# Appendix 12

## SBS Analogue Radio: Areas served<sup>1</sup> (continued)

Area Served	Frequency**
<b>Tasmania</b>	
Hobart	105.7MHz
Queenstown*	93.7MHz
Rosebery*	101.5MHz
Strahan*	94.7MHz
<b>Victoria</b>	
Ballarat (Warrenheip)*	95.9MHz
Benalla*	92.9MHz
Maryborough (Vic)*	104.5MHz
Melbourne	1224kHz (AM)
Melbourne	93.1MHz
Mildura*	98.7MHz
Morwell*	90.9MHz
Myrtleford*	97.3MHz
Wodonga*	89.5MHz
<b>Western Australia</b>	
Bridgetown*	97.3MHz
Broome*	91.7MHz
Coolgardie*	92.3MHz
Coorow*	107.1MHz
Denham*	100.5MHz
Exmouth*	98.9MHz
Green Head*	100.1MHz
Hopetoun (WA)*	95.7MHz
Laverton*	94.9MHz
Leonora*	95.3MHz
Menzies*	98.1MHz
Moora*	103.5MHz
Morawa*	93.5MHz
Newman Area C Mine*	103.3MHz
Perth	96.9MHz
Ravensthorpe*	94.7MHz
South Flank Mining Area*	89.5MHz
Wandering*	93.7MHz
Westonia*	101.9MHz
Wongan Hills*	106.3MHz

### Key:

- \* Self-help retransmission service.
- \*\* FM service unless otherwise indicated.

### Note:

1. Analogue Radio services as at 5 May 2020.

### Source:

This information is sourced from the ACMA database of Broadcast Transmitter Licences.

# Appendix 13

## SBS Digital Radio: Areas served<sup>1</sup>

Area Served	Frequency (MHz)
<b>Australian Capital Territory</b>	
Canberra	206.352
Tuggeranong	206.352
<b>New South Wales</b>	
Campbelltown	206.352
Collaroy Plateau	206.352
Penrith	206.352
Sutherland	206.352
Sydney	206.352
Sydney City	206.352
Sydney Northern Beaches	206.352
<b>Northern Territory</b>	
Darwin	206.352
Darwin City	206.352
<b>Queensland</b>	
Brisbane	206.352
Caboolture	206.352
<b>South Australia</b>	
Adelaide	206.352
<b>Tasmania</b>	
Hobart	206.352
Taroona	206.352
<b>Victoria</b>	
Bacchus Marsh/ Melton	206.352
Melbourne	206.352
Melbourne City	206.352
Port Melbourne	206.352
Werribee	206.352
<b>Western Australia</b>	
Perth	206.352
Perth City	206.352
Perth Northern Beaches	206.352

### Note:

1. Digital Radio services as at 5 May 2020.

### Source:

This information is sourced from the ACMA database of Broadcast Transmitter Licences.

# Appendix 14

## SBS Television: Advertisers

### SBS Television: Advertisers (SBS, SBS VICELAND, SBS FOOD, NITV and SBS WORLD MOVIES)

20th Century Fox	Arla Foods	Bendigo Writers Festival	Carnival Cruises
2K Games	Aruma	Bene Aged Care	Carpet Court
7eleven	Asahi	Berkowitz Furniture	Caruso Natural Health
A2 Milk	Ateco	Best & Less	Cash Converters
AAMI	Atout France	Bet365	CBUS
Abs-Cbn Australia	Audi	Betta Blinds	Celebrity Cruises
Abstract Entertainment	Audible	Betta Home Furnishings	Centellino
Accor	Aurora Expeditions	BHP	Cerbis Ceramics
Ach Group	Ausnet Services	Bicycle Express	Cerebral Palsy Alliance
ACMN	Aussie Promotions	Big W	Challenger
Actegy Health	Australian Computer Society	Bing Lee	Chanel
Actron Air	Australian Events	Bizcover	Chartered Accountants
Ada's Place	Australian Gas Networks	Blackwood Park	Chemist Warehouse
Adelaide Antique Fair	Australian Grand Prix Corporation	BMW Australia	Chesini House
Adelaide Appliance Gallery	Australian Health Management	Boating Camping Fishing	Chisholm Institute of TAFE
Mr Dishwasher	Australian Hearing	Bob Jane	Choice
Adelaide Hospital	Australian Outdoor Living	Booking.Com	Choosi Insurance
Research Foundation	Australian Pensioners Insurance	Bose	Christian Blind Mission
Lottery	Australian Seniors Insurance Agency	Bowls Australia	Chubb Insurance
Advanced Dental Artistry	Australian Super	Bowra & O'dea	City of Bendigo
Advanced Hair Studio	Australian Unity	Boylan Lawyers	Climat
Affordable Media	Autostrada Haval	BP Australia	Clorox
AGL	Avanti Plus Launceston	Bravecto	Coca Cola
Airport Security Parking	AveCorp	Bremerton Wines	Cochlear
Aka Media	Aveo	Brickworx Australia	COEX
Alcon	Avis Car Rental	Bridgestone	Coles Financial Services
Aldi	Bakers Delight	Brisbane City Council	Coles Supermarkets
Alfred Hospital	Bank Australia	Brisbane Marketing	Combe
All Seasons Gutter Guard	Bank First	Brisbane Powerhouse	Commonwealth Bank
Allcastle Homes	Bank of Melbourne	Brownes Dairy	Compare the Market
Allianz Global Assistance	Bank SA	Budget Direct	Complete Removals
Alpha Industries	Bank West	Bunnings Warehouse	Construction Training Fund
Amart Furniture	Bargain Steel Centre	Buoyancy Productions	Content Living
Amazon	Basketball Victoria Country	Bupa Australia Health	Cota Insurance
Amici Tours	Bayer Australia	Burns for Blinds	CPA Australia
Amnesty International	Beacon Lighting	Campaign Edge	Credit Union SA
Anaconda	Bedshed	Campari	Cross River Rail
Ancestry.com	Bega	Campbells Arnotts	Crowies Paints
Anglicare	Belong	Cancer Council Australia	Crown
Animals Australia	Ben Trager Homes	Canteen	CSBP Fertilisers
ANZ Bank	Bendigo and Adelaide Bank	Caravan & Camping Industry Association NSW	Cunard
Apex		Caravan and Camping Association of SA	Curtin University
Apple Computer		Care Super	Dairy Australia
APT Touring		Carlton United Breweries	Dale Alcock
Arcare			Dave Potter Honda
Arise Solar			Defence Bank

Defence West	Fed Australian	Guide Dogs	Jenny Craig
Deliveroo	Egg Corporation	H&R Block	Jetstar
Dell Computers	Fed Dept of	Haggle Huge	Jimmy Brings
Dementia Australia	Communications	Hamilton Island	Journey Beyond
Destination Gold Coast	and the Arts	Hammond Care	Karcher
Destination NSW	Fed Dept of Defence	Harvey Norman	Kathmandu
Devondale	Fed Dept of Education	Hawaiian	Kayo
Diabetes QLD	Fed Dept of Health	HBF	Kelloggs
Diageo	& Aged Care	HCF	Kennards Hire
Dineamic	Fed Dept of Infrastructure	Hello Fresh	KFC
Discount City Carpets	And Regional	Henkel	Kia Motors Australia
Disney	Development	Henley Homes	Kimberly Clark
Divine Mercy	Fed Dept of Social	Hesta	King Living
Dodo	Services	Hewlett Packard	Kleenheat Gas
Dppp Design,	Fed Dept of Treasury	HIF	Kmart
Print and Press	Fed National Australia	Holden	Kraft Heinz
Dr Oetker	Day Council	Holland America Line	KWP! Media
Drakes Supermarket	Federal Chamber of	Home Timber	La Trobe Financial
Dreamland	Automotive Industries	and Hardware	Land Rover Australia
Dutton Motors	Federal Group	Homebuyers Centre	Lateral Events
E&S	Ferrari East	Homesafe	Latitude
Ebay	Ferrero Australia	Honda	Latrobe University
ECH Incorporated	Finder	Hospital Research	La-Z-Boy
Edith Cowan University	First Choice Liquor Market	Foundation, The	Legacy Club
Ekornes	First State Super	Hostplus	of South Australia
Elanco	Flight Centre	Hotels Combined	and Broken Hill Inc.
Elders	Fonterra	HSBC	Lexus
Electrolux	Foodland	Huawei	Life Without Barriers
Elite Singles	Ford	Hungry Jacks	– Tasmania
Ellis Outdoor	Forty Winks	Hyundai	Life Without Barriers
Embassy of Republic	Four Paws	IAG	– WA and SA
of Korea	Foxtel	IGA	Lindt-N
Energy Australia	Fred Hollows Foundation	Independent Australia	Lion
Energy QLD	Freedom Aged Care	Industry Super Funds	Lite N Easy
Energy Safe Victoria	Fujitsu	Inova	Live Nation Australasia
Erizon	Gasworks Heating	Instant Security Doors	L'oreal
Ethnic Business Awards	Geeks 2 U	and Screens	Lost Trades Fair
Expedia	Gemmill Homes	Intrepid Travel	Lotterywest
Fairmont Homes	GIO	Isubscribe	Lovehoney
Falun Dafa Association	Glaxo Smithkline	Isuzu	LUCRF
of NSW Incorporated	Go Daddy	Italian National	Lumo
Falun Dafa Association	Golden Casket	Tourism Board	Luv-a-Duck
of VIC Incorporated	Good Guys, The	Jag Kitchens	Luxottica
Far East Consortium	Google	Jalna Dairy Foods	Maitland Tourism
Farquhar Kitchens	Gourmet Gardens	Japan Tourism	Mannix Airconditioning
FCA Group	Grand Pacific Health	Jarvis Cars	Mars Foods
Feb Fast	Great Southern Rail Trail	Jde Master Blenders	Masterpet
Fed Australia Post	Greater Bank	Jemena Gas Works	Maurice Blackburn
	Griffith University		

# Appendix 14

## SBS Television: Advertisers (continued)

Mazda	Newcastle Permanent	Peter Shearer	Reckitt Benckiser – Zo
Mazzucchelli's	News Limited	Peters	Reconciliation Australia
McAay	NIB	Pfitzner Furniture (Nercoba)	Red Energy
McCormicks Foods (Qld)	Nick Scali	Phil Hoffmann Travel	Renault
McDonalds WA	Nike	Philips	Respect Victoria
McLeay and Sons	Nissan	Plantation Homes	Rest Superannuation
Me Bank	No Odd Socks	Playscript	Retaining Wall Industries
Meat and Livestock Aus	Noble Oak	Plush	Retire Australia
Medecins Sans Frontieres	Noel's Caravans	Police & Nurses	Rio Tinto
Medex Australia	Norwegian Cruise Lines	Pope	Rivalea
Medibank	Novartis	Posture Care Chair	Road Safety Advisory Council
Melbourne Airport	NSW Cancer Institute of NSW	Powershop	Roof Seal
Mercy Ships	NSW Dept of Customer Service	Priceline	Royal Flying Doctors Services
Meticon Adelaide	NSW Environmental Protection Agency	Primo	Royal Melbourne Hospital Lottery
Meticon Melbourne	NSW Government	Procter & Gamble	RSPCA
Michael Cassel Group	NSW Lotteries	Prospect Contractors	RSPCA Insurance
Michael Hill	NSW Nationals	PZ Cussons	SA Adelaide Festival
Miele Australia	NSW Rural Fire Service	Qantas	SA Art Gallery of SA
Millmaine Entertainment	NSW Sydney Water	Qatar Airways	SA Country Fire Service SA
Minderoo	NSW TAFE	QLD Dept of Health	SA Dept for Innovation and Skills
Mission Australia	NSW Transport for NSW	QLD Dept of Premier & Cabinet	SA Dept of Drug and Alcohol Services
Mitre 10	NT Dept of the Chief Minister	QLD Electoral Commission	SA Dept of Health
Mitsubishi Motors	Nutricia	QLD Labor Party	SA Dept of Premier & Cabinet
MLC	NX Sports	QLD Performing Arts Centre	SA Green Industries SA
Mobil	Officeworks	QLD Theatre Company	SA Lotteries Commission
Moccona	Olympic Industries	QLD Transport	SA Police Department
Molemap	One World Entertainment	Qm Properties	SA South Australian Tourism Commission
Mondelez – Chocolate	Optus	QSuper	SA State Theatre Company
Motor Trades Association of Australia	Orana	Quality Outdoor Blinds	SA University of Adelaide
Superannuation Fund	Oticon	RAA	SA University of SA
MS Society (WA)	Own It Homes	RAC (WA)	SA Wellbeing SA
Munchkin	Oxfam Australia	Racing & Wagering WA	Salvation Army
Murray Pest Control	Ozchild	RACQ	Samsung
Muscular Dystrophy South Australia	Pace Entertainment	RACT	San Remo
My Plates	Palliative Care Australia	RACV	Sanitarium Health Food Co
Mycar	Parmalat	Radio Rentals	Sanofi
Myer Stores	Parrtjima Festival	Rams Home Loans	Save The Children
National Australia Bank	People's Choice Credit Union	Raw Pearls	Scenic Tours
National Pharmacies	Pepper Money	Rawsons Elite Appliances	SDA
National Rugby League	Perrigo	RB (Hygiene Home)	Sealink
Natuzzi (QLD)	Perrigo-N	Real Insurance	Seek
Natuzzi Adelaide	Perron Institute, The	Real Pet Food Company	Shannons Insurance
NBN	Persian Carpet Gallery	Rebel Sport	
Nestle	Peter Mac Cancer Clinic	Reckitt Benckiser	
Network Gaming			
New Generation Homes			

Shine Lawyers	Tango Energy	Upfield	WA Synergy
Showwork	Target	VeeTel	WA Tourism Commission
Side Door Bbq	TAS Bakeries	VIC Cancer Council Victoria	WA Water Corp (Brand)
Sigma	TAS Dept of Communities	VIC Centre of Excellence	Walga
Silver Chain	TAS Dept of Education	VIC Dept of Education and Training	Walt Disney Home Entertainment
Silversea Cruises	TAS Dept of Premier and Cabinet	VIC Dept of Environment, Land, Water and Planning	Walt Disney Motion Pictures
Simonds Homes	TAS Dept of State Growth	VIC Dept of Health and Human Services	Warner Music
Simplot	TAS Fire	VIC Dept of Justice	Webb and Brown-Neaves
Skoda	TAS Networks	VIC Dept of Justice and Community Safety	Webjet
Slater & Gordon	TAS Plates	VIC Dept of Justice and Regulation	Werther's Original
Smart House Solar	TAS Water	VIC Dept of Premier & Cabinet	West Coast Hi Fi
Smith Family	Tasmanian Electoral Commission	VIC Dept of Sustainability	West Village
Snooze	Tatts	VIC Dept of Treasury & Finance	Western Power
Sony Picture Releases	Team Health	VIC Kangan Institute	Western Union
Southern Cross Benefits Ltd	Telstra	VIC Level Crossing Removal Project	Westpac
Southern Cross Care	Tena	VIC Major Transport Infrastructure Authority	Wohlers
Specsavers	Tennis Australia	VIC Railway Project	Womens Walk for Cancer
Sportsbet	TIO Insurance	VIC Responsible Gambling Foundation	Woolworths Insurance
Spotlight	Titan Sheds	VIC Tourism	Woolworths Online Shop
Spudshed	Tobin Brothers	VicSuper	Woolworths Supermarkets
Squarespace	Toro Irrigation	Viking River Cruises Australia	Worksafe Victoria
St George Bank	Tourism Events QLD	Village Roadshow	World Animal Protection
St John Ambulance (Flat Earth Direct)	Tourism North East	Village Roadshow Theme Parks	World Vision
St John Ambulance (SA)	Tourism Tasmania	Vip Home Services	World Wildlife Fund
St Vincent de Paul Society	Toyota	Virgin Australia	Wow Homes
Staffords Warehouse	TPG	Visa Australia	Yellow Pages
Stan	TPT Wealth	Vitasoy	Youfoodz
State Emergency Services	Translink	Vodafone	Youi
Statenborough Retirement Village	Transmission Films	Volkswagen Australia	Your Habitat
Stelling Investments	Travel Associates	WA Cancer Council	Yumi's
Stratco	Travel Auctions	WA City of Perth	Zoetis
Studio Canal	Travel Expo	WA Dept of Agriculture and Food	Zwift
Subway	Travel Expo	WA Dept of Health	
Suncorp	Trivago Gmbh	WA Dept of Premier & Cabinet	
Sunsuper	TT Line	WA Dept of Transport	
Super Cheap Auto	Ubank	WA Road Safety Commission	
Supercamp	Uber		
Swinburne University	Umbrella Entertainment		
T2	UNHCR		
T20	Unicef		
TAB	Uniting		
TAFE QLD	Universal Pictures International		
Tailors of Distinction	University of New England		
Taiwan Tourism	University of Queensland		
TAL	Uniworld		
	Uno		

# Appendix 15

## Television: Program sponsorship

### Program Sponsors SBS, SBS VICELAND, SBS Food, NITV and SBS World Movies

Program	Sponsors
102 Minutes That Changed America: 15th Anniversary	People's Choice Credit Union
14 Up (Re)	Expedia
Koori Knockout 2019	KARI
Koori Knockout 2019	Transport for NSW – Country Roads
NAIDOC Awards 2019	Big Picture Productions
NAIDOC Awards 2019	Equity Trustees
NAIDOC Awards 2019	Fred Hollows Foundation
NAIDOC Awards 2019	TAFE NSW
21 Up (Re)	Expedia
24 Hours in A and E Series 12	Expedia
24 Hours in A and E Series 13	Medibank
8 Out of 10 Cats Does Countdown Series 8	Expedia
8 Out of 10 Cats Does Countdown Series 8	People's Choice Credit Union
9/11: Escape from the Towers	Expedia
Adam Ruins Everything Series 1	Expedia
Ainsley's Caribbean Kitchen Series 1	Expedia
Ainsley's Caribbean Kitchen Series 1	T2
Ainsley's Market Menu Series 1	FCA Group
American Boyband Series 1	Expedia
Ancient Invisible Cities Series 1	Expedia
Andy and Ben Eat Australia Series 1 (Re)	Expedia
Anjum's Spice Stories Series 1 (Re)	Western Union
Anthony Bourdain: Parts Unknown Series 3	Harvey Norman
Asia Unplated with Diana Chan Series 1	Animals Australia
Asia Unplated with Diana Chan Series 1	Harvey Norman
Ask The Butcher Series 1 (Re)	Expedia
Australia in Colour Series 1	Powershop
Avec Eric Series 1	Expedia
Avec Eric Series 2	Expedia
Backtrack Boys	Powershop
Basketball: International Basketball 2019	2k Games
Basketball: International Basketball 2019	Expedia
Basketball: International Basketball 2019	Hungry Jacks
Basketball: National Basketball League 2019-2020	Bob Jane
Basketball: National Basketball League 2019-2020	TPG
Basketball: NBA 2019-2020	2K Games
Basketball: NBA 2019-2020	Asahi
Basketball: NBA 2019-2020	Bob Jane

Program	Sponsors
Basketball: NBA 2019-2020	Coca Cola
Basketball: NBA 2019-2020	Ford
Basketball: NBA 2019-2020	Ford Dealers
Basketball: NBA 2019-2020	Hungry Jacks
Basketball: NBA 2019-2020	TAB
Basketball: NBA 2019-2020	TPG
Basketball: NBA Highlights Show 2019	Asahi
Basketball: NBA Highlights Show 2019	Coca Cola
Basketball: NBA Highlights Show 2019	Ford Dealers
Basketball: NBA Highlights Show 2019	Hungry Jacks
Basketball: NBA Highlights Show 2019	TAB
Basketball: NBA Highlights Show 2019	TPG
Basketball: NBL Highlights 2019	Bob Jane
BBQ Crawl Series 1	Harvey Norman
BBQ Crawl Series 2	Harvey Norman
BBQ Crawl Series 3	Harvey Norman
Beerland Series 2	Expedia
Beerland Series 3	Expedia
Big Night Out Series 1	Expedia
Blood and Guts: A History of Surgery Series 1 (Re)	Medibank
Bonacini's Italy Christmas Specials Series 1	Luv-A-Duck
Bonacini's Italy Series 1	Luv-A-Duck
Born to Cook: Jack Stein Down Under Series 1 (Re)	Drakes Supermarket
Bowls Show, Season 4, The	Bet365
Bowls Show, Season 4, The	Expedia
Britain's Most Historic Towns Series 2	Ancestry.com
Brooklyn Nine-Nine Series 7	People's Choice Credit Union
Building Star Trek	Expedia
Capitalism: A Love Story (Re)	Bank Australia
Carluccio's Corroboree Series 1	Drakes Supermarket
Cheese Slices Series 4	Expedia
Cheese Slices Series 4	T2
Child Genius Australia Series 2	Walt Disney Home Entertainment
Chilli Hunter Series 1, The	Expedia
Chocolate Queen Series 1, The	Coca Cola
Chocolate Queen Series 1, The	Expedia
Chris Tarrant's Extreme Railway Journeys Series 3	Expedia
Chris Tarrant's Extreme Railway Journeys Series 4	Expedia
Christmas Feast With Peter Kuruvita, A	Luv-A-Duck
Cocoa: Beyond The Bean	Coca Cola

# Appendix 15

## Television: Program sponsorship (continued)

Program	Sponsors
Community Series 5	Expedia
Cook And The Chef Series 1 (Re), The	Expedia
Cook And The Chef Series 1 (Re), The	Harvey Norman
Cook And The Chef Series 1 (Re), The	Luv-A-Duck
Cook And The Chef Series 2 (Re), The	Expedia
Cook And The Chef Series 2 (Re), The	Harvey Norman
Cook And The Chef Series 2 (Re), The	Luv-A-Duck
Cook And The Chef Series 3 (Re), The	Drakes Supermarket
Cook And The Chef Series 3 (Re), The	Harvey Norman
Cook And The Chef Series 3 (Re), The	Luv-A-Duck
Cook And The Chef Series 4 (Re), The	Drakes Supermarket
Cook And The Chef Series 4 (Re), The	Luv-A-Duck
Cook Like An Italian With Silvia Colloca Series 1	Harvey Norman
Coronavirus Special	Medibank
Country Town Pride	Ancestry.com
Crimson Wing, The	Expedia
Crusades Series 1 (Re), The	Expedia
Curse of Oak Island Series 2, The	Expedia
Cycling: Jayco Herald Sun Tour 2020	Zwift
Cycling: La Vuelta 2019 Highlights	SA South Australian Tourism Commission
Cycling: La Vuelta 2019 Highlights	Skoda
Cycling: La Vuelta 2019 Live Stages	SA South Australian Tourism Commission
Cycling: La Vuelta 2019 Live Stages	Skoda
Cycling: Nrs 2020	Zwift
Cycling: Paris-Nice 2020	Zwift
Cycling: Road National Championships 2020	Zwift
Cycling: Tour De France 2011, Conquering Le Tour	Zwift
Cycling: Tour De France Etape Classique 2020	Zwift
Cycling: UCI Road World Championships 2019	SA South Australian Tourism Commission
Cycling: UCI Road World Championships 2019	Skoda
Cycling: UCI Road World Championships 2019	Zwift
Darren Robertson's Charcoal Kitchen Series 1	Harvey Norman
Darren Robertson's Charcoal Kitchen Series 1	Luv-A-Duck
Deadly Destruction Series 1	Expedia
Delivering the World Series 1	Expedia
Dinner Date Series 8	Expedia
Donal's Asian Baking Adventure Series 1	Expedia
Donal's Asian Baking Adventure Series 1	T2
Donna Hay: Basics to Brilliance Kids Series 1	Drakes Supermarket
Donna Hay: Basics to Brilliance Series 1	Drakes Supermarket

Program	Sponsors
Donna Hay: Fast, Fresh, Simple Series 1	Animals Australia
Donna Hay: Fast, Fresh, Simple Series 1	Drakes Supermarket
Drain Alcatraz	Expedia
Dying for Meat	Bank Australia
Eighties Series 1, The	Expedia
Enron: The Smartest Guys in the Room	Bank Australia
Equator from the Air Series 1, The	Intrepid Travel
Eurovision – Australia Decides 2020	Toyota
Eurovision – Australia Decides 2020	Universal Pictures International
Every Family Has A Secret Series 1	Ancestry.com
Far Flung with Gary Mehigan Series 1	Western Union
Food Safari Earth Series 1	Miele Australia
Food Safari Series 1	Western Union
Football 2019: FIFA Women's World Cup	IAG
Football 2019: FIFA Women's World Cup	Nike
Football 2019: FIFA Women's World Cup	Officeworks
Football 2019: FIFA Women's World Cup	Optus
Football 2019: FIFA Women's World Cup	TAB
Football 2019: FIFA Women's World Cup	Visa Australia
Football 2019: FIFA Women's World Cup Highlights	Nike
Football 2019: FIFA Women's World Cup Highlights	Officeworks
Football 2019: FIFA Women's World Cup Highlights	Optus
Football 2019: FIFA Women's World Cup Highlights	Visa Australia
Football 2019: International Champions Cup	Bet365
Football 2019: International Champions Cup	Expedia
Football 2019: World Cup Qualifier	AAMI
Football 2019: World Cup Qualifier	GIO
French Food Safari Series 1	Red Energy
French Food Safari Series 1	T2
Front Up 2001 Series 8	TPG
Frontline Medicine Series 1	Medibank
Full Frontal with Samantha Bee Series 4	Expedia
Funny How Series 1	Expedia
Fuzoku: The World of Sex Entertainment in Japan(Re	Amazon
Ganges with Sue Perkins Series 1, The	Western Union
Going Places with Ernie Dingo	Transport for NSW – Country Roads
Going Places with Ernie Dingo Series 3 (30min)	Expedia
Gondola on the Murray Series 1	Drakes Supermarket
Gondola on the Murray Series 2	Drakes Supermarket
Gordon Ramsay Ultimate Seasonal Specials Series 1	Luv-A-Duck

# Appendix 15

## Television: Program sponsorship (continued)

Program	Sponsors
Gourmet Farmer Series 2	Drakes Supermarket
Gourmet Farmer Series 3	Yumi's
Gourmet Farmer Series 5	Expedia
Gourmet Farmer Series 5	Red Energy
Great Australian Cookbook Series 1, The	Drakes Supermarket
Great Australian Railway Journeys Series 1	Actegy Health
Great Australian Railway Journeys Series 1	Journey Beyond
Great Intelligence Test, The	Medibank
Gymnastics: International Gymnastics 2019	Expedia
Hairy Bikers' Asian Adventure Series 1 (Re)	Carnival Cruises
Hairy Bikers' Food Tour of Britain Series 1, The	Expedia
Hairy Bikers' Food Tour of Britain Series 1, The	Harvey Norman
Hairy Bikers Northern Exposure Series 1 (Re)	Carnival Cruises
Hairy Bikers: Mums Know Best: Xmas 2010, The	Luv-A-Duck
Handmaid's Tale Series 3, The	Ford
Handmaid's Tale Series 3, The	Kleenheat Gas
Handmaid's Tale Series 3, The	KWP! Media
Healthy Food Guide Series 1, The	Expedia
Heston's Fantastical Food Series 1	Miele Australia
Heston's Feasts Series 1	Luv-A-Duck
Heston's Feasts Series 2	T2
Heston's Space Food Series 1	Miele Australia
Hoarders Series 1	Expedia
How to Lose Weight Well Series 4	Medibank
Hunting Series 1 (Re), The	Expedia
Inside Job	Bank Australia
Inside North Korea's Dynasty Series 1	Expedia
Into The Mind Series 1 (Re)	Medibank
Italian Food Safari Series 1	Expedia
Italian Food Safari Series 1	T2
James Martin Mediterranean Feast Series 1	T2
Jimmy Shu's Taste of the Territory Series 1	Harvey Norman
Last Man on Earth Series 2 (Re), The	Expedia
Lee Chan's World Tour Series 1	Expedia
Lee Chan's World Tour Series 1	Western Union
Let's Do Coffee Series 1	Coca Cola
Let's Do Coffee Series 1	Expedia
Letters And Numbers Series 1 (Rere)	Expedia
Life of Pie	Expedia
London: 2,000 Years of History Series 1	Expedia

Program	Sponsors
Love Me As I Am	Ancestry.com
Love Me As I Am	Expedia
Loving Gluten Free Series 1	Drakes Supermarket
Luke Nguyen's France Series 1	T2
Luke Nguyen's Greater Mekong Series 1	APT Touring
Luke Nguyen's Railway Vietnam Series 1	APT Touring
Luke Nguyen's Street Food Asia Series 1	Carnival Cruises
Luke Nguyen's Vietnam Series 1 (Re)	APT Touring
Lyndey and Herbie's Moveable Feast Hlf Hr Series 1	T2
Lyndey Milan's Summer Baking Secrets Series 1	Expedia
Macao Gourmet Series 1	Chemist Warehouse
Maggie Beer's Christmas Special	Luv-A-Duck
Make It To The Moon	Tourism North East
Make Me..Series 1 (Re)	Medibank
Man Made Planet	Bank Australia
Marry Me Marry My Family Series 2	Ancestry.com
Masterchef: The Professionals Series 7	Expedia
Masterchef: The Professionals Series 7	Harvey Norman
Masterchef: The Professionals Series 7	T2
Masterchef: The Professionals Series 8	Harvey Norman
Masterchef: The Professionals Series 8	T2
Mastermind Series 1	Expedia
Miguel's Feasts Series 1	T2
Miguel's Feasts Series 2	T2
Monty Pythons Flying Circus Series 1	Expedia
Most Expensivest Series 2	Expedia
Motor Sport: Dakar Rally 2020	Isuzu
Motor Sport: Dakar Rally 2020	Shannons Insurance
Motorcycles: Superbike World Championship 2019	Shannons Insurance
Mums Make Porn Series 1	Expedia
Munchies Guide To Series 1	Expedia
Mythbusters Series 9	Expedia
Naked Chef Series 3 (Re), The	Expedia
Naked Chef Series 3 (Re), The	T2
Nigella Bites Christmas Special (Re)	Luv-A-Duck
Nigella Bites Series 1	Expedia
Nigella Bites Series 1	T2
Nigella Express Series 1	Expedia
Nigella: The Cook Who Made Me	Expedia
Nigellissima Christmas (Re)	Luv-A-Duck

# Appendix 15

## Television: Program sponsorship (continued)

Program	Sponsors
Nigellissima Series 1 (Re)	Expedia
Nirvana The Band The Show Series 2	Expedia
NITV's Sunday of Sport	CINSW – Quit Smoking
No Passport Required Series 1	Expedia
No Passport Required Series 1	T2
Oliver's Twist Series 1	Luv-A-Duck
On Country Kitchen Series 1	Drakes Supermarket
One World Kitchen Series 3	Expedia
Outback Gourmet Series 1	Carnival Cruises
Over the Black Dot	CINSW – Quit Smoking
Over the Black Dot	Transport for NSW – Country Roads
Over the Black Dot (Mar-Jun '20)	ACU
Pagan Peak Series 1	Expedia
Party Legends Series 1	Expedia
Paul Hollywood's Pies and Puds Series 1	Expedia
Paul Hollywood's Pies and Puds Series 1	Harvey Norman
Paxman on the Queens Children Series 1	Expedia
Perspective Shift Series 1	Belong
Peter Kuruvita's Coastal Kitchen Series 1	Expedia
Peter Kuruvita's Coastal Kitchen Series 2	Expedia
Planet in Peril	Bank Australia
Poh's Kitchen Christmas Special	Luv-A-Duck
Poh's Kitchen Series 1	Drakes Supermarket
Poh's Kitchen Series 1	Expedia
Poh's Kitchen Series 1	Harvey Norman
Poh's Kitchen Series 1	Luv-A-Duck
Poh's Kitchen Series 2	Expedia
Poh's Kitchen Series 2	Harvey Norman
Poh's Kitchen Series 3	Harvey Norman
Pompeii: Life Before Death	Powershop
Popasia TV 2019	TPG
Power of Poo, The	Expedia
Rachel Allen: All Things Sweet Christmas Special	Luv-A-Duck
Rachel Allen: Coastal Cookery Christmas Special	Luv-A-Duck
Rachel Allen's Easy Meals: Xmas 2011	Luv-A-Duck
Rachel Allen's Everyday Kitchen Series 1	Drakes Supermarket
Rachel Khoo's Kitchen Notebook Melbourne Series 1	T2
Rachel Khoo's Kitchen Notebook: London Series 1	Expedia
Rachel Khoo's Kitchen Notebook: London Series 1	T2
Rex: A Cop's Best Friend Series 11	Expedia

Program	Sponsors
Richo's Bar Snacks Series 1	Expedia
Rick Stein's Far Eastern Odyssey Series 1 (Re)	Expedia
Rick Stein's Far Eastern Odyssey Series 1 (Re)	T2
Rick Stein's Food Heroes Series 1	Harvey Norman
Rick Stein's Food Heroes Series 2	Expedia
Rick Stein's Food Heroes Xmas 2005	Luv-A-Duck
Rick Stein's French Odyssey Series 1 (Re)	T2
Rick Stein's India Series 1 (Re)	Harvey Norman
Rick Stein's India Series 1 (Re)	Western Union
Rick Stein's Long Weekends Series 1 (Re)	Expedia
Rick Stein's Long Weekends Series 1 (Re)	Red Energy
Rick Stein's Long Weekends Series 2	Expedia
Rick Stein's Mediterranean Escapes Series 1 (Re)	Carnival Cruises
Rick Stein's Seafood Odyssey Series 1	Drakes Supermarket
Rick Stein's Taste Of Italian Opera	Carnival Cruises
River Cottage Australia One Hours Series 4	Expedia
Rockwiz Series 6	Bet365
Rome: What Lies Beneath (Rere)	Powershop
Royal India with Samira Series 1	Harvey Norman
Royal India with Samira Series 1	Western Union
Royals at War Series 1	Expedia
Rupaul's Drag Race Series 4	Expedia
Sara's Australia Unveiled Series 1	Drakes Supermarket
Saturday Kitchen Series 1	Expedia
Saturday Kitchen Series 3	Luv-A-Duck
Search Party Series 2 (Re)	Expedia
Seconds from Disaster Series 2	Expedia
Seconds from Disaster Series 2.5	Expedia
Secret Life of Death, The	Ancestry.com
Secret Meat Business Series 2 (Re)	Expedia
Secret Meat Business Series 3 (Re)	Expedia
Sex Slaves of the Catholic Church Series 1	Expedia
Shane Delia's Spice Journey: Turkey Series 1	T2
Shared Table Series 1, A	Drakes Supermarket
Simply Italian Series 1	Expedia
Speedweek 2019	AVE
Speedweek 2019	Expedia
Speedweek 2019	Medex Australia
Speedweek 2019	Renault
Speedweek 2019	Shannons Insurance

# Appendix 15

## Television: Program sponsorship (continued)

Program	Sponsors
Speedweek 2020	Medex Australia
Speedweek 2020	Shannons Insurance
Spencer's Big 30 Series 1	Expedia
Spencer's Big 30 Series 1	T2
Spice Trip Series 1, The	Expedia
Spice Trip Series 1, The	T2
Spice Trip Series 1, The	Western Union
Spiral Series 5	Expedia
Sydney Gay and Lesbian Mardi Gras 2020	AAMI
Sydney Gay and Lesbian Mardi Gras 2020	Apple Computer
Sydney Gay and Lesbian Mardi Gras 2020	Celebrity Cruises
Sydney Gay and Lesbian Mardi Gras 2020	Miele Australia
Sydney Gay and Lesbian Mardi Gras 2020	T2
Tennis: US Open 2019	Chemist Warehouse
The Marngrook Footy Show	Transport for NSW – Country Roads
Tony Robinson – Egyptian Tomb Hunting Series 1	Expedia
Tony Robinson's Coast To Coast Series 2	Expedia
Tour De France 2019 Daily Highlights	Harvey Norman
Tour De France 2019 Daily Highlights	MLC
Tour De France 2019 Daily Highlights	RAC (WA)
Tour De France 2019 Daily Highlights	Scenic Tours
Tour De France 2019 Daily Highlights	Skoda
Tour De France 2019 Daily Highlights	Tourism North East
Tour De France 2019 Daily Highlights	Zwift
Tour De France 2019 Daily Update	Commonwealth Bank
Tour De France 2019 Daily Update	Harvey Norman
Tour De France 2019 Daily Update	MLC
Tour De France 2019 Daily Update	Rac (Wa)
Tour De France 2019 Daily Update	Scenic Tours
Tour De France 2019 Daily Update	Skoda
Tour De France 2019 Daily Update	Tourism North East
Tour De France 2019 Daily Update	Zwift
Tour De France 2019 Live Stages	Bet365
Tour De France 2019 Live Stages	Commonwealth Bank
Tour De France 2019 Live Stages	Harvey Norman
Tour De France 2019 Live Stages	MLC
Tour De France 2019 Live Stages	RAC (WA)
Tour De France 2019 Live Stages	Scenic Tours
Tour De France 2019 Live Stages	Skoda
Tour De France 2019 Live Stages	Tourism North East

Program	Sponsors
Tour De France 2019 Live Stages	Zwift
Tour De France 2019 Stage Replays	Commonwealth Bank
Tour De France 2019 Stage Replays	Harvey Norman
Tour De France 2019 Stage Replays	MLC
Tour De France 2019 Stage Replays	RAC (WA)
Tour De France 2019 Stage Replays	Scenic Tours
Tour De France 2019 Stage Replays	Skoda
Tour De France 2019 Stage Replays	Tourism North East
Tour De France 2019 Stage Replays	Zwift
Tropical Gourmet: New Caledonia Series 1	Chemist Warehouse
Trust Me, I'm a Doctor Series 9	Red Energy
Turban Legend	Ancestry.com
Twiz and Tuck Series 1	Expedia
Two Greedy Italians Series 2	Expedia
Two Greedy Italians Series 2	T2
Vietnam War Series 1, The	Universal Pictures International
Weediquette Series 3	Expedia
Weekly Series 1, The	Bank Australia
What Would Diplo Do? Series 1	Expedia
Who Do You Think You Are? Series 11	Ancestry.com
Who Do You Think You Are? Series 12 (UK)	Ancestry.com
Who Do You Think You Are? Series 13 (UK)	Ancestry.com
Who Do You Think You Are? Series 14 (UK)	Ancestry.com
Who Do You Think You Are? Series 15 (UK)	Ancestry.com
Who Do You Think You Are? Series 7 (Re)	Ancestry.com
Who Do You Think You Are? Series 8 (Re)	Ancestry.com
Who Do You Think You Are? Series 9 (Re)	Ancestry.com
Who Do You Think You Are? Series 9 (Re)	Expedia
Who Killed The Electric Car?	Bank Australia
Wolfpack, The	Expedia
World Game 2019, The	Expedia
Wrestlers Series 1, The	Expedia
X-Files Series 2, The	Expedia
X-Files Series 3, The	Expedia
X-Files Series 6, The	People's Choice Credit Union
Yokayi Footy	ACU
Yokayi Footy	CINSW – Quit Smoking

# Appendix 16

## SBS Online: Advertisers

10 All Access	AMGEN	Australian Broadcasting Corporation	Bega
13CABS	Amnesty International	Australian Diamond Portfolio	Beijing Xike outdoor products Co.
20th Century Fox	Amnet	Australian Ethical Super	Bel Fromageries
2K Games	Amobee	Australian Gas Networks	Bell Shakespeare
7eleven	AMP	Australian Grand Prix Corporation	Bellroy
A Family for ME	Anaconda	Australian Health Management	Belong
AAMI	Ancestry.com	Australian Insurance Holdings	Belred
AbbVie	Android	Australian lamb	Bench
Abstract Entertainment	Anheuser Busch	Australian National University	Bendigo Bank
Accor	Animals Australia	Australian Outdoor Living	Bene Aged Care
Accuen	Anthology	Australian Pensioners Insurance	Benetas
Ach Group	ANZ Bank	Australian Pharmaceutical Industries	Best & Less
ACMI	AO Ji	Australian Pork	Best Buy
ACMN	Apple Computer	Australian Red Cross Blood Service	Bet365
ActewAGL	Applied Linguistics	Australian Super	Beteasy
Action Air	APT Touring	Australian Unity	Betta Home Furnishings
Ad Council	Arcare	Auto One	BGL Group
Ad Stopper	Arise Solar	Automation Anywhere	BHP
ad.doubleclick.net	Arla Foods	Automattic Inc	Bicycle Network Victoria
Adelaide Exchange Jewellers	Armorall	Avalon Waterways	Big W
Adelaide Festival	Arnotts	Aveo	Bing Lee
Adobe Systems	Artal Group	Avis Budget Group	BitDefender
AdWords small businesses	Artog	Awesomme	Bizcover
Afterpay	Asahi	Babylove	Blake eLearning
AGL	Ashley & Martin	Bakers Delight	Blis Probiotics
Aha Labs	ASOS	Bananaboat	Blue Scope Steel
Air New Zealand	Aspen	Banggood	Blue449
Airbnb	Asus Technology	Bank Australia	Bluescope Steel
Aka Australia	Asylum Seeker Resource Centre	Bank First	BMW Australia
Alcohol and Drug Support Line	Ateco	Bank oOf Melbourne	Bob Jane
Alcon	Athlete's Foot	Bank West	Boehringer
Aldi	Atkins	Barilla	Bond University
Alfa Romeo	Atlassian	Battery World	Bonds
Alibaba.Com	ATO	Bauerfeind	Booking Holdings
Alliance Francaise de Sydney	Atomic 212 Group	Bayer Australia	Booze Brothers
Allianz Australia Services	Atout France	Beaumont Tiles	BoozeBud
Almond Breeze	Audi	Beaurepairs	Bose
Alphabet	Audible	Beds N Dreams	Bottle-O
Alternative Media	Audience Precision	Bedshed	BP Australia
Amaysim	Aurora Expeditions		Brauer
Amazon	Ausgrid		Bravecto
Amazon Prime	Aussie Broadband		Breast Cancer Institute
American Express	Aussie Home Loans		Breezes Muirhead
American Tourister	Australian Beef		Bridgestone
Ames	Australian Brandenburg Orchestra		Brierley Hose
			Brilliant Earth

Brisbane Airport Corporation	Chartered Accountants	Cosmos	Dream Start
Brisbane City Council	CHE Proximity	Coty	Dreamland
Brisbane Festival	Cheesecake Shop, The	Country Blinds	Dreamworld
British Paints	Chegg	CPA Australia	Driscolls
Brothers	Chemist Warehouse	CQ University	Dubai Tourism
Brown Bros	Chivas Regal	Craig's Royal Hotel	Dulux
Brown Forman	Chobani	Credit Union SA	Dyson
Budget	Choice	Cricket Australia	E&S Trading
Budget Direct	Choices Flooring	Crime Stoppers Australia	Easystart Homes
Bundaberg Brewed Drinks	Chrysler	Crown	Ebay
Bunnik Tours	Chux	Crown Resorts	E-Com Group
Bunnings Warehouse	Citi Power	CUA	Edge Living Furniture
Bupa Australia Health	Citrix Systems	Cunard	Edith Cowan University
Busabout	City Beauty	Curtin University	Edon Cursos Musicais
By Dezin	City of Bendigo	Cushman and Wakefield	Ego Pharmaceuticals
Byron Bay Brewery	City of Boroondara	Daikin	Ekornes
Bytedance	City of Gold Coast	Daily Reckoning	Elanco
C3 AI Suite	City of Melbourne	Daimler Chrysler	Elders
Cabots	Clarins	Dan Murphy's	Electrolux
Cadreon	Clarins Group	Danone	Emirates
Caltex	Climat	David Jones	Endurance
Calypso Mangoes	Climate Act Now	Deakin University	International Group
Campari	Clorox	Debortoli	Energizer
camparigroup.com	Close Comfort	Decor Lighting	Energy Australia
Campbell Arnotts	CLP Power	Deere	Energy Safe Victoria
Canada Corporation	Club Mediterranee	Delights	Ergon Energy
Canberra Theatre Centre	Clubs NSW	Deliveroo	Europa Night Market
Cancer Council Australia	CMC Markets	Dell Computers	Evergreen
Cancer Council NSW	Coca Cola	Denman Prospect	Expedia
Cancer Council Queensland	Cochlear	Dennis Family Homes	Express VPN
Cancer Council SA	Cohort Digital	Destination Gold Coast	Exxonmobil
Care Super	Coles Supermarkets	Destination NSW	Facebook
Carnival	Colgate Palmolive	Dewalt	Fairfax
Carpet Hotline/carpet Court	Coll Arts	Diageo	Fairmont Homes
Carryology	Colorbond	DianShang Information Technology	Falun Dafa Association of VIC Incorporated
cashtrain.com.au	Comcast Corporation	Didi Chuxing	Fancy Feast
Cashwerkz	Commercial Radio Australia	Diligent	Fanta
Castrol	Commonwealth Bank	Dineamic	Fantastic Furniture
Catch Group Holdings	Compare the Market	Discovery Holiday Parks	Far East Consortium
Catch.com.au	Compass	Disney Plus	Farfetch
CBUS	Constellation Wines Australia	Dodo	Fashion Mia
Celebrity Cruises	Containers for Change	Dodoni	Fast Retailing
Centellino	Content Homes	Dominos Pizza	FCA Group
Cetaphil	ContextLogic	Doors Plus	FCAI
Chanel	Coopers	DoubleClick	Fed Australia Post
	Coral Expeditions	Dr Oetker	Fed Australian Digital Health Agency
		Drakes Supermarket	

# Appendix 16

## SBS Online: Advertisers (continued)

Fed Australian Government	G Adventures	GWA Caroma	Horticulture Innovation Australia
Fed Australian National University	Gainsville	GWB Entertainment	Hospital Research Foundation, The
Fed Civil Aviation Safety Authority	Garmin	H&M	Hostplus
Fed Defence Housing Australia	Garry and Warren Smith	H&R Block	Hotondo Homes
Fed Dept of Defence	General Electric Company	Haggle Huge	House and Garden
Fed Dept of Foreign Affairs and Trade	General Mills	Hahn	House/Filler
Fed Dept of Health	Genesis	Hamilton Island	Howards Storage World
Fed Dept of Social Services	Georg Jensen	Hanwha Group	HSBC
Fed Dept of Treasury	George Weston Foods	Harper Collins	Hugo Boss
Federal Government	Get Up	Harris Scarfe	Hungry Jacks
Fedfast	GIO	Harvey Norman	Husqvarna
Ferrovance	Giorgio Armani	Hawaiian Airlines	Hyatt Hotels
Fetch TV Management	Gippsland Dairy	Hayu	Hyundai
Finder	Gitlab	HBF	IAC
First Choice Liquor	GJ Gardner Homes Sydney North	HCF	IAG
First Pharma	Glad	HCF group of companies	IBM
First State Auctions	Glaxo Smithkline	Headspace	Iconic, The
First State Super	Globalegrow E-Commerce	Health Insurance Comparison	iFly
Fitbit	GloBird Energy	HearingAidComparison	IGA
Fitness First	GM Group	HeFei Runner Tech	IKON
Flight Centre	GMHBA	Heineken	IMB Bank
Foodland	Go Daddy	Hello Fresh	Inc Digital Media
Football Federation Australia	Go Pro	Henkel	Indeed
Ford	Godfreys	Henry Blooms	Independent Australia
Forest & Wood Products Australia	Good Guys, The	Heritage Bank	Industry Super Funds
Forex Global Market	Goodlife	Heritage Financial Corporation	Info Choice
Forty Winks	Goodman Fielder	Hesta	Info Salons
Foxtel	Google	Hewlett Packard	ING Australia
Frank Health Insurance	Google Adsense	Hills	Ink Station
Fraternity Club	Google Ireland	Hilton	Inova
Fred Hollows Foundation	Google Remarketing Business Grouped Brands	Hireup	Inspire Education
Freedom	Google Remarketing Retail Grouped Brands	Hisense	Instagram
Freshdesk	Government of Western Australia	Hive and Wellness	Intel
Frizelle Sunshine Automotive	Government UK	Holden	International Capital Markets
Frontier Touring Company	Government VIC	Holland America Line	International Red Cross & Red Crescent Movement
fuboTV	Greater Bank	Hollard Group	Iron Jack
Fujitsu	Greenpeace	Hologic	Irwin
Funrice	Greenstone	Home Show	iStock
Furniture Bazaar	Groupe Danone	Home Timber and Hardware	Isubscribe
Furphy	GTI Tourism	Homebuyers Centre	Isuzu
FXCM	Guild Insurance	Homestart	Italian National Tourism Board
	Gumgum	Honey Science	IXL Learning
	Gumtree	Horizon Power	Jackie Trad-Labor
	Guzman Y Gomez		Jag Kitchens

Jaguar	Levis	Mattel	Mole Creek and Chudleigh
Jalna Dairy Foods	Lexus	Maurice Blackburn	Momentum Wealth
James Squire	Lg Electronics	Maxi-Cash	Momuwa
Jarvis Cars	Liberal National Party QLD	Mazda	Mona
Jax Tyres	Life Whisperer	Mazzei Homes	Monash University
JB Hi-Fi	Life Without Barriers - NSW	McCain	Mondelez
JDE Masterblends	Lifeline	McCormicks Foods	Mondelez International
Jemena Gas Works	Lifull	mcdonaldjoneshomes. com.au	Mosh
Jetstar	Light In The Box	McDonalds	mq.edu.au
Johnnie Walker	Lime Light	Me Bank	MS Dream Home Lottery
Johnson & Johnson	Lindt	Medecins Sans Frontieres	Ms Society (WA)
Journey Beyond	Linked in	Medibank	MTAA
Just Cuts	Lion	Medicalert	MultiVu
Just Eat	Lion D&D	Melbourne Airport	Muscular Dystrophy South Australia
Just Jeans	Listerine	Melbourne Polytechnic	Museum Victoria
Just Spas	Lite N Easy	Members Health	My Budget
Kango Tools	Live Nation Australasia	Mental Health Commission	My Muscle Chef
Kathmandu	Live Nation Entertainment	Menulog	Myer Stores
Kayo Sports	LiveLighter	Mepacs	Myob
Kelloggs	Loccitane	Mercedes Benz	MySale Group
Kennards Hire	Lomond Windows & Doors	Mercedes Benz Adelaide	Nandos
Keypath Education	L'oreal	Mercy Ships	Nanjing
KFC	Lost Trades Fair	Meridian Energy	National Australia Bank
Kia Dealers	Lotterywest	Merivale	National Gallery of Australia
Kia Motors Australia	LUCRF	Merlin	National Library of Australia
Kilvington Grammar School	Lumo Energy	Mersynofen	National Pharmacies
King Living	Luv-A-Duck	Metcash	Natural Gas
Kingwood College	Lux Group	Metricon Adelaide	Nature Conservation Council
KleenHeat Gas	Luxottica	Metricon Brisbane	Nature's Gift
Kmart	M2 Telecommunications	Metricon Melbourne	Nature's Own
Kogan Technologies	Macarthur Mazda	Metro Trains Melbourne	Natures Organics
Konica Minolta	Macarthur Nissan	MG Motor	Nature's Way
Korean Cultural Centre	Macquarie Group	Michael Hill	Natures Works
Kraft Heinz	Macros	Microsoft	Natuzzi
La Trobe University	Madman Entertainment	Miele Australia	NBC
Lactalis	Mailchimp	MightyHive	NBN
Ladbrokes	Maitland Tourism	Millmaine Entertainment	Neds
Lancome	Make Smoking History	Milo	Nescafe
Land Rover Australia	Malaysia Airlines	Ming Mai Shanghai Industrial	Nestle
Laroche-Posay	Maleny Dairies	Mini	NetApp
Laser Pointer Wholesale	Mapinn Holdings Pty Ltd	Mitre 10	Netflix
Lateral Events	Marine Stewardship Council	Mitsubishi Motors	Neutrogena
Latitude	Marketing VF	MLC	New Generation Homes
Launtel	Marketo	Modern Group	New Relic
La-Z-Boy	Marks & Spencer	Modibodi	
Lego	Maserati	Mojo Homes	
Lenovo			

# Appendix 16

## SBS Online: Advertisers (continued)

New York Times	Oscar Wylee	Priceline	Refinitiv
Newcastle Permanent	Ostelin	Primo	Renault
News Corporation	Our Watch	Princess Cruises	Renault Australia
News Limited	P & O	Procter & Gamble	ResMed
Next Question	P&N Bank	Proper National Pies	Rialto Distribution
NIB	Pacific Harbour	PSA	Richemont
Nike	Paintback	PUIG	Rio Tinto
Nine Entertainment	Palliative Care WA	Purina	Rivalea Australia
Nintendo Australia	Pandora	QSuper	RMIT University
Nissan	Pantera Press	QAGoMA	Road Safety Advisory Council
Noble Oak	Paramount Pictures	Qantas	Road Safety Commission
Norwegian Cruise Lines	Parmalat	QBE Insurance	Roadshow Films
Novartis AU	Parramatta City Council	QLD Dept of Education Training Assoc	Rocket Internet
NRMA Motoring & Services	Parrtjima	QLD Dept of Housing and Public Works	Rolux
NSW Art Gallery Of NSW	Paula's Choice	QLD Dept of Local Government and Multicultural Affairs	Roofoods
NSW Cancer Institute of NSW	Paypal	QLD Labor Party	Royal Caribbean
NSW Environmental Protection Agency	PCA	QLD Theatre Company	Royal Dutch Shell
NSW Government	Peet	QNMU	Royal Life Saving WA
NSW Health	Penguin Books	QSuper	RSL Art Union
NSW Lotteries	Pentavite	Queensland Government	Rubicon
NSW Safe Work	Peoplecare	Queenstown	Ryobi
Service NSW	People's Choice Credit Union	Quincy	SA Adelaide Festival Centre
NSW Sydney Living Museums	Perpetual Investments	Quitline	SA Art Gallery of SA
NSW TAFE	Perrigo	QUT	SA Dept Of Health
Transport for NSW	Personal Alarm	RAA	SA Dept Of Premier & Cabinet
NSW Trustee & Guardian	Personalised Plates Queensland	RAC (WA)	SA Flinders University SA
Nuheara	Perth International Arts Festival	Rachel Gallagher	SA Government Marketing & Communications
Nunn Media	Perth Mint	RACQ	SA South Australian Tourism Commission
Nutricia	Perth Racing	RACT	SA State Opera South Australia, The
Océan Essentials	Pet Stock	RACV	SA State Theatre Company
Officeworks	Peter Shearer	Radio Rentals	SA Tourism Commission
Olympic Industries	Peters	Raging Waters Sydney	SA University of Adelaide
OMD	Peugeot Citroen	Ratcheteclank	Safe Personal Alarm
Ontherun	Pfitzer Furniture (Nercoba)	Raw Pearls	Sage
Open Universities	Pharmacare	RCC Fringe	SAIC Motors
Opera QLD	Pharmacy 777	Rebar Group	Salesforce
Oporto	PHD	Rebel Sport	Salvation Army
OPSM	Philips	Recipe-Pro	Samsonite
Optical Company, The	Plus500	Recline	Samsung
Optifast	Plush	Recruitment legal	Sand Tunes Music Festival
Optus	Pope	Red Cross	Sanitarium
Oracle	Porsche	Red Energy	Sanofi
Orana	Powershop	Red Rooster	SAP
Origin Energy	PPG	Redbull	

Saputo	Sonos	Sydney Olympic Park	Think Mental Health
Sara Lee	Sony Australia	Sydney Opera House	Thrifty
sau.gov.au	Sony Music	Sydney Sea Life Aquarium	Thursday Plantation
Save The Children	Sony Picture Releases	Sydney Theatre Company	Tiffanys
Save With Gas	South Australian	Symantec Corporation	Tjm Equipped
SC Johnson	Tourism Commission	T2	Tkmaxx
Scenic Tours	Spam	Ta Lang Zhe	Toro
Scenic World	Specsavers	TAB	Tourism Events QLD
Scoot	Spicers	Tableau Software	Tourism New Zealand
SDA	Spirit of Tasmania	Tafe QLD	Tourism North East
Sealy	Sportsbet	Take Two Interactive	Tourism Tasmania
Seek	Spotify	Tango Energy	Tourradar
SEMRush	Spotlight	Target	Toutiao
September	Springlake Mount Barker	Tas Dept Of Health	Toyota
Seven & i Holdings	Spudshed	TAS Dept Of State Growth	TPG
SGIO	Square	TAS Fire	Transmission Films
Shark Island Productions	Squarespace	TAS Networks	Travel Associates
Shaver Shop	Squealing Pig.	TAS Water	Travelmarvel
Shell	Ssangyong	Tata Group	Trek Bikes
Shen Yu Performing Arts	St George Bank	Tatts	Tube Mogul
Shine Lawyers	St John Ambulance (Sa)	Team Health	Tune Group
Showwork	St Vincent de Paul Society	Techtronic Industries	TWE – Treasury Wine Estates
Shutterstock	Stan	Teg	Twinings
Sigma Healthcare	Star, The	TEG Live	Tyre Power
Simon Schuster	Starbucks	Telaria	Tyro
Simonds	Starcom	Telstra	Ubank
Sims	Starkey Laboratories	Temasek Holdings	Uber
Singapore Airlines	State Trustees	Temple & Webster	Uber Eats
Singapore Tourism Board	Stayz	Tennis Australia	Uber Technologies
SingTel	Stockland	Terry White Chemists	Ubisoft
Sirena Tuna	Storck	Tetley	UFC
Sithl	Stratco	Texas Tourism	Ultimate Ears
Skechers	Subaru	TFE Hotels	Unclassified advertisers
Skoda	Sun Super	TGI Fridays Australia	Uncle Toby's
Slack Technologies	Suncorp	The British United	Under Armour
Slater & Gordon	Sunny Queen Farms	Provident Association	UNHCR
Smart Link	Supercars	The Daily Reckoning	Unicef
Smile Direct Club	Supercheap Auto	The Fijian Government	Unilever
Snack Foods Australia	Supercoat	The Ginger Factory	Uniqlo
Snapfish	Survey Monkey	The Home Show	United Energy
Snooze	Sustagen	The House of	United Nations
Snowy Hydro	Suttons	Robert Timms	United Workers Union
Sodastream	Suzuki	The New York	Uniting Care
Sofa Shop, The	Swarovski	Times Company	Universal Pictures
Solahart	Swinburne University	The Trade Desk	International
Solutions4Health	Swire	The Travel Corporation	University of Canberra
Somfy	Swisse Vitamins	The Viewing Lounge	University of London
	Sydney Living Museums	The Whitsundays	

# Appendix 16

## SBS Online: Advertisers (continued)

University of Melbourne	WA Cancer Council	Yalumba
University of New England	WA Dept of Health	Yango AU
University of Queensland	WA Dept of Jobs, Tourism, Science and Innovation	Yarra Valley Water
University of Southern Queensland	WA Government	Yoox Net A Porter Group
University of Tasmania (UTAS)	WA Mentally Healthy	YouTube
University of Technology Sydney	WA Primary Health Alliance	Youfoodz
University of Western Australia	WA Road Safety Commission	Youi
Uno	WA Synergy	Young's Vegie Shed
Urbex	WA Tourism Commission	Your Habitat
Validate Perfdrive	WA Water Corporation	Yourtown
Valspar	Walt Disney Home Entertainment	Yoya holding
Vegkit	Walt Disney Motion Pictures	Yves Saint Laurent
Vic Arts Centre Melbourne	Waples	Zafarelli
Vic Dept Of Health & Human Services	Warner Music	Zest
Vic Dept of Premiere & Cabinet	Webb and Brown-Neaves	zhaopin
VIC Essential Services Commission	Weber Australia	Zoho
VIC Government	Webjet	Zwift
VIC National Gallery of Victoria	Weeks Buildings	
VIC Tourism	Weight Watchers	
Vicinity Centres	Wesfarmers	
VICTA	Western Power	
Viettienmanh Joint Stock Company	Western Sydney University	
Viking River Cruises Australia	Western Union	
Village Roadshow	Westfield	
Village Roadshow Theme Parks	Westpac	
Vintage Cellars	Whistler	
Virgin Australia	Wilson Homes	
Visa Australia	Wohlers	
Visit Britain	Wolfdene	
Vista eyes	Woodside	
Vitapet	Woolworths Supermarkets	
Vittoria Food and Beverage	Word Press	
Vocus	Work Safe Everyday	
Vodafone	WorkSafe Victoria	
Volkswagen	Workskil	
Volvo	World Animal Protection	
Voyages	World Remit	
Vuly Trampolines	World Vision	
WA Ballet	Wow Homes	
	WPEngine	
	Wyllie Tiles	
	Xbox	
	Xinja	
	XXXX	

# Appendix 17

## Radio Clients

3phase Marketing	Energy Safe Victoria	Lexus	Parramatta City Council
Abstract Entertainment	Eros Australia	Major Road Projects Victoria	Peter Khalil, Federal Labor Member for Wills
Akuna Vista	Fed Australia Post	Marching Elephants Entertainment	Peter Warren Automotive
Allianz Global Assistance	Fed Australian National University	Masterton Homes	Plantation Homes
Amazon Prime	Fed Australian Taxation Office	McCarroll's Automotive Group	Polish Club Ashfield
Amyson	Fed Dept of Communications and the Arts	McDonald Jones Homes	Polish Community Association
Anson Financial Services	Fed Dept of Health	Moreland Turkish Association	QLD Dept of Education Training Assoc
Asylum Seeker Resource Centre	Fed Dept of Home Affairs	National Ethnic and Multicultural Broadcasters Council	QLD Government
Ausfeng Event Productions	Fed Dept of Social Services	National Rugby League	Rail Projects Victoria
Australian Financial Complaints Authority	Fed Dept of Treasury	Navitas Professional	Respect Victoria
Australian Unity Home Care	Fed National Australia Day Council	Nestle Health Science	Rookwood General Cemeteries Reserve Trust
Australian Vietnamese Womens Association Inc	Federal Chamber of Automotive Industries	New Age Caravans Sydney	SA Adelaide Festival Centre
Baptcare	Federation of Indian Associations of NSW Inc	NSW Cancer Institute	SA Government
Beaumont Tiles	First One Australia P/L	NSW Dept of Customer Service	Shepherd of Egypt
Benefit Legal Lawyers	Freebird Travel	NSW Dept of Education	Silver Star Motors Doncaster
Bizcover	Fronthitha Care	NSW Dept of Education TAFE (NSW)	Sovereign Hill
Breastscreen Victoria	Galaxy Entertainers Pty Ltd	NSW Dept of Family & Community Services	St Basil's Homes
Cancer Council Australia	Galaxy Import & Export Co	NSW Dept of Health	Star Combo Australia
Cancer Council NSW	Gilgamesh Medical Centre	NSW Dept of Office of Sport	Star Union Media
Canterbury Bankstown Council	Green Engineering	NSW Dept of Planning and Environment	Star, The
Canterbury Leagues Club	Harvey Norman HCF	NSW Dept of Premier & Cabinet	Studylink International
Catholic Education Diocese Of Parramatta	Hejaz Financial Services	NSW Dept of State Emergency Service Department	Suncorp
Cellife Health Care	Hive And Wellness	NSW Environmental Protection Authority	Sydney Local Health District
China Southern Airline	Honorary Cónsul del Peru Melbourne	NSW Multicultural Health Communication Service	Sydney Opera House
Chinatown Cinema Corporation	Hoyts	NSW Rural Fire Service	Sydney Royal Easter Show
City Of Greater Geelong	Human Appeal International	NSW Safe Work	Sydney Symphony Orchestra
Comites Victoria and Tasmania	IAG	NSW Sydney Water	T20
Concord International Trading	Icontact Campsie	NSW Transport for NSW	TAB
Core Community Services	Indofood	Oasis Griffiths Coffee	TEG
Crime Stoppers Victoria	Instarem	Officeworks	Thao Nguyen Pharmacy Footscray
CRM Vision	Invoke	On the Line	Theng's Pharmacy
Crown Perth	Italian National Tourism Board	Optus	TPG
Diabetes NSW and ACT	Jemena Gas Works	Orbit Remit Global Money Transfer	Trinity College
Diaspora Talktime (Australia)	Karingal St Laurence	Pal Buddhist School	Universal Chung Wah
Direct Flight International	Kayo		Invoke
Direct Flights International	KSI Investments		University Of Wollongong
Domayne	L&T Trading		VB Home Loans
Drakes Supermarket	Le Pines Funerals		VIC Arts Centre Melbourne
Edu-Kingdom College			VIC Dept of Education and Training
Emilias Pierogi Restaurant			

# Appendix 17

## Radio Clients (continued)

VIC Dept of Environment,  
Land, Water and Planning

VIC Dept of Health  
and Human Services

VIC Dept of Justice  
and Community Safety

VIC Dept of Premier  
& Cabinet

VIC Dept of Sustainability

VIC Dept of Transport

VIC Major Transport  
Infrastructure Authority

VIC Roads

Villa World

Visayab Migration Services

Vital Biology

VN Promotions &  
Public Relations

Vo Lawyers

Western Union

Woolworths

Worksafe Victoria

# Appendix 18

## SBS Sponsorships and Partnerships

### **SBS**

Australian International  
Documentary Conference  
Australian Ballet  
ACON  
BBC  
The Australian  
The Guardian  
Nova  
Schwartz Media  
City Recital Hall  
Belvoir Theatre

### **SBS Food**

Orange Food Week  
National Multicultural  
Festival  
Western Australia  
Gourmet Escape

### **SBS On Demand**

Sydney Opera House

### **NITV**

Powerhouse Museum  
Sydney Festival 2020

### **SBS World Movies**

Sydney Latin American  
Film Festival 2019  
French Film Festival  
Sydney Film Festival  
Japanese Film Festival  
Dendy  
Open Air Cinema

# Appendix 19

## SBS Radio: Outside Broadcasts and Community Events

Date	Event	Main Language Communities <sup>1</sup>
<b>2019</b>		
04/08/2019	India Mateship Day (Syd)	Hindi, Punjabi, Gujarati
10/08/2019	India Day Fair (Syd)	Hindi, Punjabi, Gujarati, Malayalam, Tamil
07/09/2019	Moon Festival (Melb)	Cantonese, Mandarin
08/09/2019	Cabramatta Moon Festival (Syd)	Cantonese, Mandarin
08/09/2019	Let's Go Greek (Syd)	Greek
15/09/2019	Chilean Festival (Syd)	Spanish
28/09/2019	Curryfest (Coffs Harbour NSW)	Punjabi, PopDesi
06/10/2019	Fiesta Kultura (Syd)	Filipino
13/10/2019	Dussehra Festival (Melb)	Punjabi, Hindi, Gujarati
19/10/2019	Diwali Hume Festival (Melb)	Punjabi, Hindi
20/10/2019	Diwali Bella Vista (Syd)	Punjabi, Hindi, Gujarati, Malayalam
27/10/2019	Norton Street Festa (Syd)	Italian
02/11/2019	Oakleigh Greek Glendi (Melb)	Greek
09/11/2019	Wyndham Diwali (Melb)	Punjabi, Hindi
09/11/2019	Filipino Pasko Festival (Syd)	Filipino
10/11/2019	Divine Steps Festival (Syd)	Punjabi
16/11/2019	SSI New Beginnings Festival (Syd)	Arabic <sup>24</sup>
17/11/2019	Polish Festival (Melb)	Polish
17/11/2019	Italian Festa (Melb)	Italian
24/11/2019	Anatolian Festival (Melb)	Turkish
08/12/2019	Polish Christmas (Syd)	Polish
14/12/2019	African Festival (Melb)	Dinka, Tigrinya, Somali, Swahili
<b>2020</b>		
01/02/2020	Tet Festival (Syd)	Vietnamese
01/02/2020	Tet Festival (Melb)	Vietnamese
21/02/2020	National Multicultural Festival (Canberra)	Greek, Filipino
29/02/2020	Greek Lonsdale St Festival (Melb)	Greek
01/03/2020	Greek Festival (Syd)	Greek
07/03/2020	Holland Dutch Festival (Melb)	Dutch
08/03/2020	Turkish Festival (Melb)	Turkish
05/03/2020	Filipino Festival (Melb)	Filipino

1. SBS Radio language programs.

# Appendix 20

## SBS Executive Remuneration 2019-20

**Table 1: Key Management Personnel Disclosure – 30 June 2020**

**Note:** These calculations are prepared in accordance with Australian Accounting Standards. The figures provided are based on accounting values and do not reflect actual payments received by Key Management Personnel in FY20.

Name	Position title	Term as KMP	Short-term benefits				Post-employment benefits			Other long-term benefits		Termination benefits	Total remuneration
			Base salary <sup>1</sup> (\$)	Bonuses <sup>2</sup> (\$)	Other benefits & allowances (\$)	Superannuation contributions (\$)	Long service leave <sup>3</sup> (\$)	Other long-term benefits (\$)	Other long-term benefits (\$)				
James Taylor	Managing Director	Full year	705,831	0	2,712	106,153	32,102	0	0	0	0	0	846,798
Noel Leslie	Chief Technology Officer	Full year	437,873	0	0	25,000	14,979	0	0	0	0	0	477,852
Jim Carroll	Director, News and Current Affairs	Full year	417,947	0	203	25,000	16,420	0	0	0	0	0	459,570
Marshall Heald	Director, Television and Online Content	Full year	392,858	0	67	25,000	17,462	0	0	0	0	0	435,387
Mandi Wicks	Director, Audio and Language Content	Full year	380,220	0	60	25,000	14,070	0	0	0	0	0	419,350
Nitsa Niarchos	Chief Financial Officer	Full year	308,757	0	10,330	46,972	8,777	0	0	0	0	0	374,836
Dr Bulent Hass Dellal	Chairman – Board of Directors	Part Year – ceased on 2 June 20	102,857	0	0	10,047	0	0	0	0	0	0	112,904
George Savvides	Acting Chairman – Board of Directors*	Full year	85,646	0	0	7,981	0	0	0	0	0	0	93,627
Peeyush Gupta	Non-executive Director	Full year	44,548	0	0	4,198	0	0	0	0	0	0	48,746
William Lenehan	Non-executive Director	Full year	44,548	0	0	4,198	0	0	0	0	0	0	48,746
Prof (Emeritus) Sally Walker	Non-executive Director	Full year	44,548	0	0	4,198	0	0	0	0	0	0	48,746
Dorothy (Dot) West	Non-executive Director	Full year	44,548	0	0	4,198	0	0	0	0	0	0	48,746
Christine Zeitz	Non-executive Director	Full year	44,548	0	0	4,198	0	0	0	0	0	0	48,746
Daryl Karp <sup>4</sup>	Non-executive Director	Full year	0	0	0	0	0	0	0	0	0	0	0
<b>Total KMP remuneration</b>			<b>3,054,729</b>	<b>0</b>	<b>13,372</b>	<b>292,143</b>	<b>103,810</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>0</b>	<b>3,464,054</b>

### Footnotes:

\* For the year ended 30 June 2020 Mr George Savvides was appointed as the Acting Chairman on 3 June 2020, having previously held the role of Deputy Chairman. On 9 July 2020 Mr George Savvides was appointed to the position of Chairman.

1. Base salary is inclusive of actual earnings for the period with the addition of annual leave accrued minus annual leave taken for the period.

2. There is no bonus program for KMP roles.

3. Long Service Leave benefit is inclusive of leave accrued and reflective of any adjustments required as a result of role change.

4. Ms Daryl Karp is a full time Commonwealth employee and may not receive remuneration for holding a part time public office.

# Appendix 20

## SBS Executive Remuneration 2019-20 (continued)

**Table 2: Average annual reportable remuneration paid to senior executives in 2019-20**

Total Remunerations Bands	Number of senior executives	Short-term benefits			Post-employment benefits		Other long-term benefits		Termination benefits	Total Remuneration
		Average Base Salary (\$)	Average Bonuses (\$)	Average Benefits and allowances (\$)	Average Superannuation Contributions (\$)	Average long service leave (\$)	Average other long-term benefits (\$)			
\$320,001 – \$345,000	3	295,330	0	5,877	25,000	10,468	0	0	0	336,675
\$370,001 – \$395,000	1	312,360	0	10,742	58,634	10,920	0	0	0	392,656
\$445,001 – \$470,000	1	296,510	113,001	5,018	25,000	13,641	0	0	0	453,170

**Table 3: Average annual reportable remuneration paid to other highly paid staff in 2019-20**

Total Remunerations Bands	Number of other highly paid staff	Short-term benefits			Post-employment benefits		Other long-term benefits		Termination benefits	Total Remuneration
		Average Base Salary (\$)	Average Bonuses (\$)	Average Benefits and allowances (\$)	Average Superannuation Contributions (\$)	Average long service leave (\$)	Average other long-term benefits (\$)			
\$225,001 – \$245,000	11	183,628	21,446	486	22,979	5,436	0	0	0	233,976
\$245,001 – \$270,000	11	198,687	27,762	180	23,201	6,596	0	0	0	256,426
\$270,001 – \$295,000	7	222,058	22,058	235	28,048	6,774	0	0	0	279,173
\$295,001 – \$320,000	2	268,329	5,625	184	26,557	7,454	0	0	0	308,148
\$320,001 – \$345,000	4	260,608	21,705	0	38,899	7,983	0	0	0	329,196
\$345,001 – \$370,000	1	254,219	63,117	2,558	38,885	7,015	0	0	0	365,794
\$370,001 – \$395,000	2	264,906	82,569	350	28,153	8,109	0	0	0	384,088
\$395,001 – \$420,000	1	348,960	-	5,720	31,644	12,150	0	0	0	398,474
\$470,001 – \$495,000	1	330,799	-	62,777	67,154	9,912	0	0	0	470,642

**Note:** These tables are inclusive of reportable fringe benefits.

# Appendix 20

## Notes

### Governance arrangements

The categories of officials covered by the disclosure are:

- Key management personnel
- Senior executives
- Other highly paid staff, whose total remuneration exceeds the threshold remuneration amount for the reporting period

#### Remuneration policy and practices

SBS is committed to ensuring that remuneration packages properly reflect a person's duties and key responsibilities. We will also ensure that remuneration reflects a link to an individual's performance and that remuneration is benchmarked considering similar roles internally, similar roles externally and against comparable and/or similar organisations. With regard to the SBS Board of Directors, Managing Director and Executive Committee:

- The remuneration of the SBS Board of Directors is determined by the Commonwealth Remuneration Tribunal.
- The Managing Director's remuneration is set by the Commonwealth Remuneration Tribunal and the SBS Board of Directors under the guidance of the SBS Board Remuneration Committee.
- Remuneration for senior executive employees and other highly paid staff is determined upon appointment and reviewed through annual salary review and benchmarking activities.

#### Remuneration Governance Arrangements

- The SBS Board Remuneration Committee is a subcommittee of the SBS Board of Directors.
- The subcommittee is responsible for setting the remuneration of the Managing Director and overseeing the remuneration of the SBS Executive Committee.

The subcommittee is comprised of members of the SBS Board as follows:

- Deputy Chair
- Managing Director
- Non-Executive Director
- Non-Executive Director

Remuneration arrangement for other highly paid employees is governed by the appropriate financial delegations with review and approval required by Divisional Directors, or the Director of People and Culture or the Managing Director.

### Basis for determining remuneration

#### Remuneration Framework

The SBS remuneration framework consists of predominantly fixed components with sales positions eligible for at risk bonus or commission components based on performance. Base salary is determined based on a range of factors including: job description, job hierarchy, work value, individual performance, competence and skill and other internal and external market factors. SBS also utilises independent external remuneration benchmarking data representative of media and general industry from a number of relevant sources dependant on the role and availability of market data. For those eligible for an at risk component, payment is based on the achievement of pre-determined key result areas.

#### Annual Remuneration Review

SBS reviews remuneration annually for employees. Divisional Directors, the Director of People and Culture and the Managing Director review and approve adjustments in line with management delegations. The remuneration review process considers:

- Match to market comparison (media industry where relevant and general industry)
- Individual performance and contribution
- Gender equity within like-for-like roles
- Organisational performance and affordability
- Remuneration competitiveness

# Appendix 21

## Ongoing and Non-ongoing employees

**Table 1: All Ongoing Employees Current Report Period (2019-20)**

	Male			Female			Indeterminate			Total
	Fulltime	Part Time	Total Male	Fulltime	Part Time	Total Female	Fulltime	Part Time	Total Indeterminate	
NSW	371	31	402	345	86	431	1	0	1	834
QLD	2	1	3	6	0	6	0	0	0	9
SA	2	0	2	3	1	4	0	0	0	6
TAS	0	0	0	0	0	0	0	0	0	0
VIC	45	33	78	35	37	72	0	0	0	150
WA	2	0	2	2	1	3	0	0	0	5
ACT	8	0	8	2	1	3	0	0	0	11
NT	0	0	0	1	0	1	0	0	0	1
External Territories	0	0	0	0	0	0	0	0	0	0
Overseas	0	0	0	0	0	0	0	0	0	0
<b>Total</b>	<b>430</b>	<b>65</b>	<b>495</b>	<b>394</b>	<b>126</b>	<b>520</b>	<b>1</b>	<b>0</b>	<b>1</b>	<b>1016</b>

**Table 2: All Non-Ongoing Employees Current Report Period (2019-20)**

	Male			Female			Indeterminate			Total
	Fulltime	Part Time	Total Male	Fulltime	Part Time	Total Female	Fulltime	Part Time	Total Indeterminate	
NSW	46	19	65	71	20	91	1	0	1	157
QLD	1	0	1	0	0	0	0	0	0	1
SA	0	0	0	0	0	0	0	0	0	0
TAS	0	0	0	1	0	1	0	0	0	1
VIC	3	2	5	4	3	7	0	0	0	12
WA	1	0	1	0	0	0	0	0	0	1
ACT	1	0	1	0	0	0	0	0	0	1
NT	0	0	0	0	0	0	0	0	0	0
External Territories	0	0	0	0	0	0	0	0	0	0
Overseas	0	0	0	0	0	0	0	0	0	0
<b>Total</b>	<b>52</b>	<b>21</b>	<b>73</b>	<b>76</b>	<b>23</b>	<b>99</b>	<b>1</b>	<b>0</b>	<b>1</b>	<b>173</b>

**Note:** the figures in these tables are as at 30 June 2020; casuals not included.

**Table 3: All Ongoing Employees Previous Report Period (2018-19)**

	Male			Female			Indeterminate			Total
	Fulltime	Part Time	Total Male	Fulltime	Part Time	Total Female	Fulltime	Part Time	Total Indeterminate	
NSW	344	29	373	324	73	397	–	–	–	770
QLD	2	0	2	6	0	6	–	–	–	8
SA	2	0	2	3	1	4	–	–	–	6
TAS	0	0	0	0	0	0	–	–	–	0
VIC	35	32	67	34	37	71	–	–	–	138
WA	2	0	2	1	1	2	–	–	–	4
ACT	5	0	5	4	0	4	–	–	–	9
NT	0	0	0	0	0	0	–	–	–	0
External Territories	0	0	0	0	0	0	–	–	–	0
Overseas	0	0	0	0	0	0	–	–	–	0
<b>Total</b>	<b>390</b>	<b>61</b>	<b>451</b>	<b>372</b>	<b>112</b>	<b>484</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>935</b>

**Table 4: All Non-Ongoing Employees Previous Report Period (2018-19)**

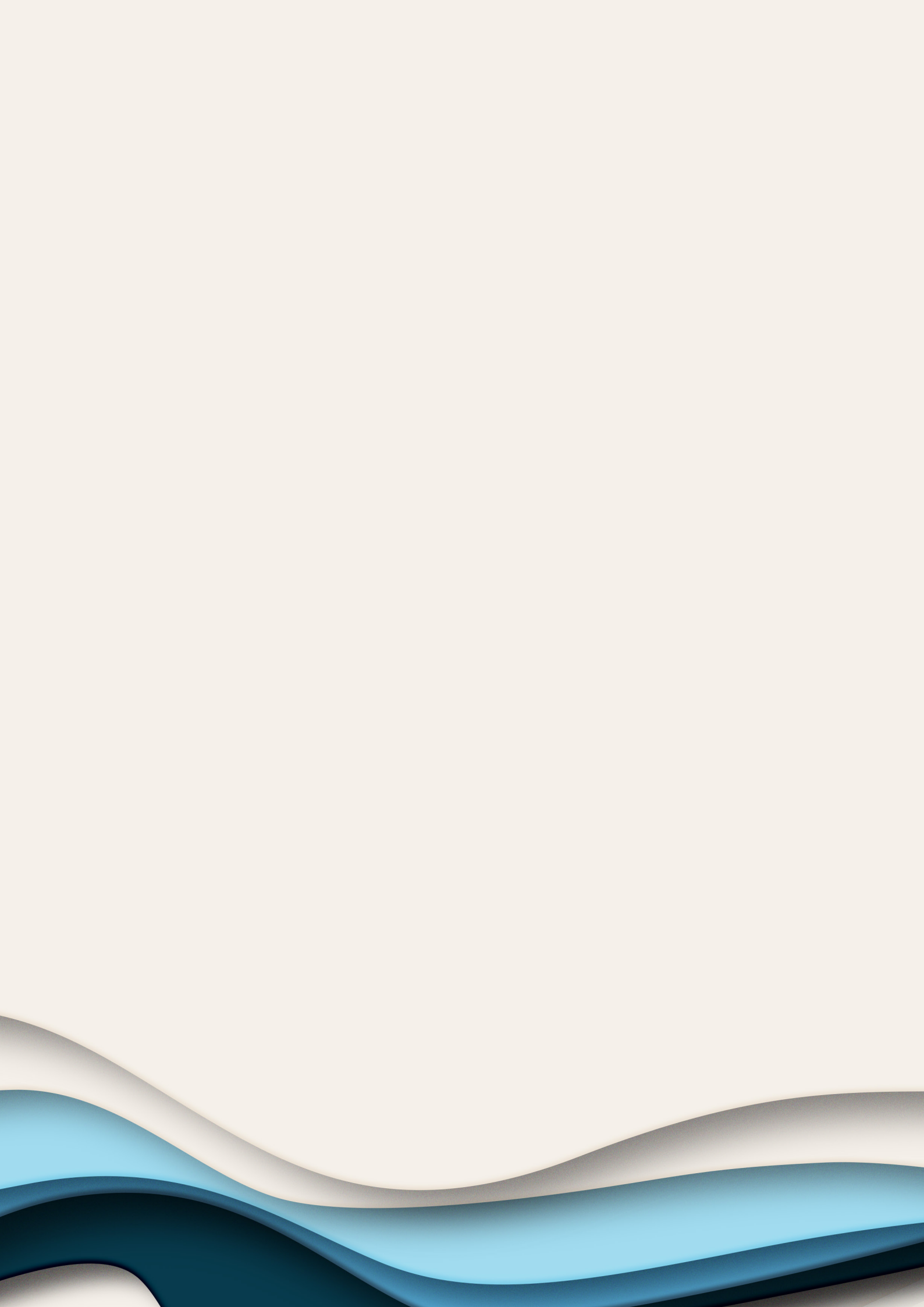
	Male			Female			Indeterminate			Total
	Fulltime	Part Time	Total Male	Fulltime	Part Time	Total Female	Fulltime	Part Time	Total Indeterminate	
NSW	69	16	85	90	24	114	–	–	–	199
QLD	0	0	0	0	0	0	–	–	–	0
SA	0	0	0	0	0	0	–	–	–	0
TAS	0	0	0	0	0	0	–	–	–	0
VIC	8	4	12	2	7	9	–	–	–	21
WA	0	0	0	1	0	1	–	–	–	1
ACT	2	0	2	1	1	2	–	–	–	4
NT	0	0	0	0	0	0	–	–	–	0
External Territories	0	0	0	0	0	0	–	–	–	0
Overseas	0	0	0	0	0	0	–	–	–	0
<b>Total</b>	<b>79</b>	<b>20</b>	<b>99</b>	<b>94</b>	<b>32</b>	<b>126</b>	<b>–</b>	<b>–</b>	<b>–</b>	<b>225</b>

**Note:** the figures in these tables are as at 30 June 2019; casuals not included.

# Index of Annual Report Requirements

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